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Géorg Schnéevoigt, a Finn, Conducting the Scheveningen Kurhaus Concerts with a Dutch Orchestra, Presents Series of Works by Contemporary American Composers—All Holland Said to Be "Jazz" Crazy

Scheveningen, August 7, 1919.—American music has achieved a new victory, this time without the physical co-operation of Americans, the executive elements being a Dutch orchestra with a Finnish conductor. Géorg Schnéevoigt, the genial leader of the Stockholm and Christiania symphony orchestras, who as successor of Rhené-Baton has taken charge of the Scheveningen Kurhaus concerts this summer, has inaugurated a series of performances of works by contemporary American composers. A beginning was made last night with Henry F. Gilbert's "Comedy Overture on Negro Themes," and the list will include the same composer's "Negro" rhapsody, Charles Martin Loeffler's "La Villanelle du Diable," John Alden Carpenter's "Adventures of a Perambulator," and other representative compositions. Not in one concert (the validity of Edward MacDowell's objection against "American" concerts is well understood by this champion of the new), but singly, in programs of cosmopolitan character, are these works to be introduced to one of the most typical of European audiences.

The rehearsals of these works, which the MUSICAL COURIER's representative was able to attend, showed such a complete grasp of the spirit of the music that the American composer may well congratulate himself on having found so sympathetic and capable an exponent. Schnéevoigt as an orchestral disciplinarian is perhaps without his superior anywhere. To this ability he adds youth—comparatively speaking—and an unprejudiced, open minded catholicity. His cosmopolitan experience—in his native Finland, in Russia, Germany, Sweden, Norway—has given him an understanding of a great variety of musical temperaments among executives as well as composers, and he knows how to handle them in relation to each other. His problem yesterday was to overcome stodgy reserve on the part of the Dutch musicians in attacking the lively American idiom in the spirit which it requires. In the course of a half hour's relentless "digging" he got the necessary quality known as "pep" into every phrase. The result would have pleased Gilbert and even the late lamented Jim Europe!

The performance itself was in some ways a revelation. Never in its many hearings in America has the ultra-American breeziness of the overture and its peculiar rhythmic character been brought to more perfect expression. The lyric, sometimes plaintive, middle section was expressive to the last degree; and Schnéevoigt with his characteristic handling of the brasses (he himself is a trumpeter besides playing the cello) wrung the last drops of heroic color out of the score. The performance was a great success, and it augurs well for those which are to follow.

ALL HOLLAND JAZZING.

This triumph of American music in the land of cheese and wooden shoes is merely the climax to the increasing ascendancy of things American. According to a native Dutchman, his countrymen—more especially his countrywomen—have gone "America-crazy." This is true to the extent that when you see someone wearing an American flag on his lapel you may almost bet that he is a native. Like American shoes and American corned beef, American music—at any rate the popular variety—is on the way to command the world markets. The European article is rapidly being driven from the field. The café Paganinis, from the Kurhaus Bar to the Nice Casino, who used to wring tears from one's eyes with the Meditation from "Thais," now fulfill their sinister purpose with "Smiles." The backstairs prima donna who used to warble "Puppchen" has shifted her affection to "K-K-Katy," and the old marches of the "Double Eagle" type have long given way to the triumphant "Over There," the favorite of every Dutch boy who can whistle. The once beloved "Beautiful Blue Danube" is forced off the map by the "Missouri" waltz, as is almost every other dance, except the latest one-steps and foxtrots. Slow going Holland has for once swallowed the whole outfit, from the "Long, Long Trail" to "Tickle Toe." There is no excuse for the American soldier to feel homesick.

Nor is this "craze" confined altogether to "jazz." The other evening I heard, being whistled down the street, familiar strains which, because of the strange environment, I could not place at first. I soon recognized that well

known Fosterian classic, "My Old Kentucky Home." I have heard it elsewhere since then. "Marching Through Georgia" and "Columbia" have floated up to my window in the neighborhood of that pathetic Peace Palace in The Hague, and the whistlers were not doughboys or blue-jackets either. Every Sunday afternoon the famous pavilion of the Scheveningen pier is crowded—jammed—because a certain dark skinned gentleman with the foxy name of J. Elmer Spyglass sings American songs, including his own composition (he always announces his "eigen compositie" in perfect Dutch), a sentimental ditty that is unmistakably American.

The American article is so general that one has to search in order to find something really European. In my quest I visited a real Dutch movie where a classical concert by European artists is a feature. An impressive looking trio—baritone, violin and piano—occupied the stage. I sat in expectation of something from "Samson and Delilah" or "Martha." But no, the opening number was "The Rosary," in French.

THE MUNICH FESTIVAL REVIVED.

A correspondent writes from Munich that with the coming of quieter times—the Soviets having, for the time

LONDON "POPS" OPEN—
QUEEN'S HALL SOLD OUT
FOR FIRST CONCERT

Clarence Lucas, After a "Look in" at Westminster Abbey and a Critical Analysis of England's Weather Conditions, Turns an Ear to Music—Meets Melba Face to Face—Syncopated Music Having Its Fling

London, Eng., August 15, 1919.—London is crowded with inhabitants and visitors, but every musician I call on is out of town. I am like the ancient mariner who had "water, water everywhere, but not a drop to drink." To pass the time between two calls I visited the cloisters of Westminster Abbey again in the hope that my meditative mind might discover some important item unrecorded by earlier historians. For instance, a tablet in the wall opposite Sir Frederick Bridge's front door is "in memory of Mr. Tho. Smith, Bach. of Arts . . . who through ye spotted vail of ye small pox rendred a Pure & unspotted soul to God." He died in September, 1660. Around the corner and nearer the abbey is the grave of the famous actress, Anne Bracegirdle, who died in September, 1748. Anne was a very beautiful girl once upon a time and some of her casual biographers have regretted to find that she was what is known as a frail sister. What a fine subject she is for a moralist. Frail sister Anne was punished by being compelled to live for eighty-five years in this vale of sin and sorrow. But pure brother Tom was taken to the brighter and better world at the early age of twenty-seven. How happy the smallpox must have made him! I am much pleased to think that this moralizing of mine escaped Washington Irving, Addison, and the other great writers who preceded me and had the chance of roaming through the abbey long before I was born. Perhaps by the time I have sent in all my letters to the MUSICAL COURIER there will be nothing left for the next generation of visitors to Westminster to write about.

THOSE MELLOW BELLS.

I have crossed back and forth between England and the United States often enough to be convinced that the bells in England are mellow in tone than the American bells. Poe described silver, iron, brass and golden bells. It would be as incorrect to say that American bells are brazen as to assert that English bells are golden, yet the difference between them is enough to suggest brass and gold. I fail to share the English countryman's enthusiasm for chimes, however, and I think that Psalm tunes clumsily doled out by the most golden toned chime of bells are a musical nuisance at any time. Bells and bagpipes need distance to be acceptable. I should like the distance to be about fifty miles, with plenty of purple heather and misty hills in between. If bells can elevate the masses, why are not the inhabitants of Russia exalted above the other nations of the earth? Russia has the biggest bells. One of the bells which Czar Boris Godounoff, of operatic fame, gave to the Cathedral of Moscow weighed 288,000 pounds, and Empress Anne presented one that weighed no less than 432,000 pounds. The bell of St. Paul's Cathedral in London weighs only 12,000 pounds, and Big Ben, of Westminster, in which Englishmen take so much pride, only weighs about 30,000 pounds. If I am not greatly mistaken, there is no bell in New York nearly as heavy as Big Ben. Big bells, therefore, are no criterion of a nation's political wisdom. If the Moscow bell had been an inverted thimble with a buckshot for a clapper perhaps the Russians might have been able to govern themselves for several years together without bloodshed and revolution.

CLARENCE IS WRONG—IT WAS COOL HERE.

London has been suffering from what is called a heat wave during the past week. I was passing through Victoria street at 2 p. m. during one of the hottest days, and the thermometer in the narrow shade of the treeless and stony street, on which the rays of the sun beat fiercely down, reached the giddy height of 78 degrees, which is about 30 degrees less than New York undoubtedly was at the same time. A cool breeze blows most of the time and the nights are chilly and make a blanket welcome. When my well known predecessor, Julius Caesar, was a correspondent in England some 2,000 years ago, he remarked that the climate of this island was more temperate than that of France. I cannot imagine what Julius would have said about his namesake month of July if he had spent it in Philadelphia with me awaiting the steamer for Europe. No one over here believes my statement that on account of the heat the sailors were obliged to pour iced water on the steamer to prevent the iron plates from melting. They tell me I am guilty of American exaggeration. One scientifically

(Continued on page 25.)

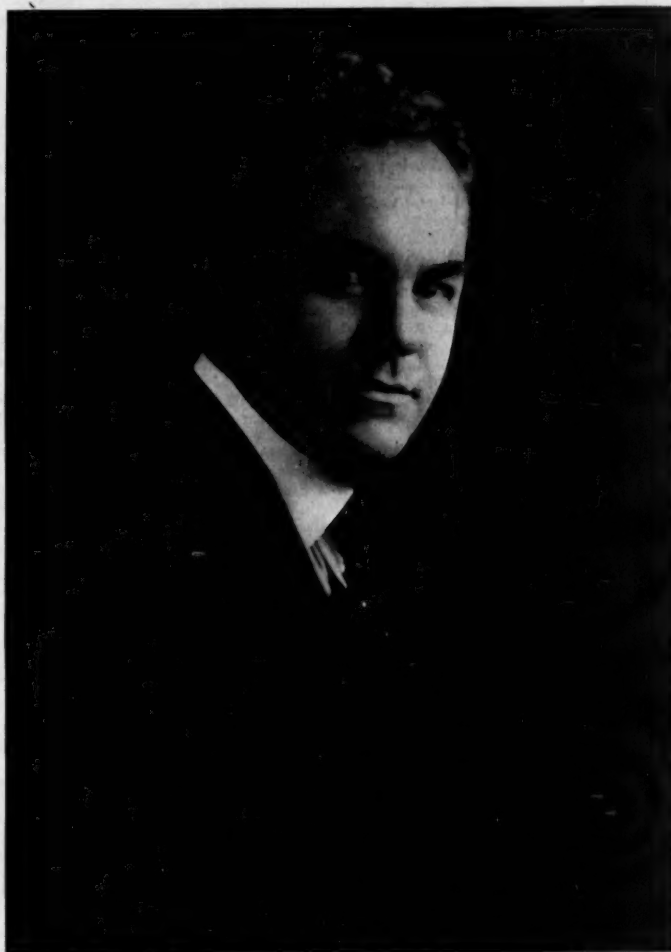


Photo by Strauss-Peyton.

EDWIN SCHNEIDER.

Composer, pianist and accompanist. In Pierre Key's new story of the life of John McCormack, whose accompanist Mr. Schneider has been for the past five years, the famous tenor pays tribute to him in no uncertain words: "A scholarly musician and a student, with original ideas—the difficult art of song accompaniment was Schneider's by instinct—his equals as a coach are few—several of his songs are among the most satisfying on my programs." In the few months each year that Mr. Schneider is not on tour, his time is busily occupied at his New York studio where many students have learned to agree with Mr. McCormack, that as a coach he has few equals.

being, been crushed out of existence—musical life is going on under normal conditions once more. The usual summer festival, of which the great Prinzregententheater is the center, is at present in progress. Instead of being a gathering place for visitors in which the native Bavarian had no business, this theater has now been made a real popular temple of art. Out of the 1,200 seats, 700 are turned over to the Verein Münchener Volksbühne, which consists almost entirely of workmen, and are distributed among the members at a very low price. The festival period lasts from July 25 to September 6, and during this period all the epochs of the German opera are to be adequately represented. Among the works produced are Marschner's "Hans Heiling," Weber's "Freischütz" and "Euryanthe," Mozart's "Magic Flute," "Figaro," "Don Giovanni," "Entführung" and "Cosi fan tutte," Wagner's entire "Ring" cycle, "Tristan," "Meistersinger" and "Parsifal," Strauss' "Rosenkavalier," "Ariadne auf Naxos" and

(Continued on page 8.)

"BUT oh, what a new relation bears the music to the dance, when this spirit of grace replaces her companions in the ballet." So wrote N. P. Willis in 1854. He was expressing his delight over the inimitable grace and charm of Taglioni, then at the pinnacle of her fame. He was doubtless captivated by the dancer and unable to judge the merits of the music, which was written to accompany the dancers and not intended to be heard without them. But this is how the first dance music was composed. The dance was centuries older than the music. In fact, it would hardly be an exaggeration to say that dancing is the parent of music. Darwin asserts that music is older than speech, and he believed it possible that even "our semi-human progenitors practised some rude form of music." Still farther back must the antiquarian go to find the first rude forms of dancing. Christopher Welch, in his "Six Lectures on the Recorder," says that "at mythological sacrifices spirits were addressed in four different ways: first, in the gesture language, by movements of the hands and feet in sacred dances; secondly, by musical sounds without words, in after times by the notes of the flute; thirdly, by words alone, in prayers; fourthly, by music and words combined, in psalms and other religious songs."

THE PENGUIN STAGGER.

We are all familiar with music, with songs which combine music and words, and with words unaccompanied by music. Probably most of us think we know what dancing was in the ancient sense of the term, because we have a more or less definite conception of what dancing now is. It is not too much to say, however, that modern dancing differs as much from classical dances as jazz music from the melodies and harmonies of Mozart. The ordinary ballroom dancing of our times is merely a rhythmical form of social intercourse. The gestures and the steps mean nothing at all. That is why there is that continual search for novelty. A meaningless gesture soon palls and a new gesture is sought to revive the dancer's interest. Last season's Penguin Stagger is followed by this season's Kangaroo Kink. The Cow Loll gives place to the Platypus Waddle. The more foolish and devoid of meaning it is, the more charm of novelty it has for the young men and women at that period when life is nothing but one condemned thing after another. Older and more serious people look on dancing as one of the necessary frolics of youth and shake their heads regretfully at the thought that their dancing days are over and the burdens of an intellectual life weigh heavily on them. And these intellectual persons think that the old religious ceremonies must have been depraved to permit dancers to be a part of them. It rarely occurs to them that it is the modern social dance which has degenerated. Even Cicero in Rome, two thousand years ago, had apparently no clear idea of the difference between the high art of the classical dance and the indecent orgies of Roman society dances. In his "Oration for Murena" he says, in the English of William Gutherie: "Nor ought you rashly to call a Consul of Rome a dancer, but to consider what other vices must necessarily center in that man who can be guilty of such a charge. For scarcely any man who is free from drink, and has at the same time the exercise of reason, ever dances; it is never practised when people are alone, or at their sober, decent entertainments. Dancing is the utmost extravagance attending long continued debauch, delightful scenes and numerous enchantments of pleasures." Needless to say, the dancing to which Cicero referred was not the religious dancing in the temples.

DANCING PRELATES.

Let us likewise separate our social dances from the ballet dances in our theaters and opera houses. Most of the dance music of our day is composed for social dancing. But the only dancing that has any real significance today is the ballet dancing which can be seen occasionally at the theater. This dancing uses most of the steps and poses of the ancient Greek dances. The great difference is that the antique dances required the movements of the body, head and arms, as well as the feet. In ancient days acting and dancing were practically one and the same thing. In the course of time acting became a separate art, but the meaning of the actors' gestures remained with the gestures of the dances for a long time. Eventually the movements and gestures lost all significance. Such a dance became "nothing more than a beautiful gymnastic of the acrobatic order," as the preface to Maurice Emmanuel's "Antique Greek Dance" reads. The modern reader who thinks of the finest ballet dancing as nothing but a beautiful gymnastic of the acrobatic order is consequently unable to understand why the ancients made dancing a part of their religious ceremonies. But there is a word in use in the church of today which has descended, like most words, from remote sources, and which links dancing with religious ceremony in a way that cannot be gainsaid. That word is "prelate." According to Castil-Blaze, who published a book on "Dancing and the Ballet, from Bacchus to Taglioni," Paris, 1882, there was a Jesuit priest named Ménéstrier, who wrote that in 1662 he saw, in several French cathedrals, priests dancing with choir boys on Easter Sunday. The bishops opened the religious ball. These functions gave them the title of Praesules. Praesul was the leader among the priests of Mars, who were established at Rome by Numa. He danced at the head of his colleagues. He who was advanced before the others, preferred, more esteemed, was the praesul who was praefatus. In other words, the prelate was actually the chief dancer.

THOSE CEREMONIAL BALLS.

The cardinals and bishops took advantage of this privilege for a long time in ceremonial balls. The cardinals of Narbonne and of Saint Severain danced with two of the beauties of the court at the inauguration ball the King of France, Louis XII, gave to the ladies of Milan. But when the dance had lost all of its original significance and became "nothing more than a beautiful gymnastic of the acrobatic order" it was banished from the church. It

became particularly obnoxious to the clergy of Scotland and was rigidly excluded from the home, as well as from the public hall. And perhaps no part of Cotton Mather's book on New England is more entertaining to the American of today than the passages in which the heinous sin of dancing is set forth in rhetoric which reeks with the sulphur fumes of eternal damnation. The dance which

antiquity in the golden age of Athenian culture? We have in our modern music a more powerful and exalted means of expression than any ancient nation had. We need no gesture language to express what music can much more effectively express. But the art and skill of the best ballet dancers will always find an admiring public. Taglioni, for example, carried Europe and America by storm less than a hundred years ago. N. P. Willis, whom I have already quoted, said of her:

I can appreciate now, better than I could when opera dancing was new to me, what it is that gives to this divine woman the right to her proud title of Goddess of the Dance. . . . The smile, so expressive of enjoyment in her own grace, which steals over Taglioni's lips when she closes a difficult step, seems communicated in an indefinable languor to her limbs. You cannot fancy her fatigued when, with her peculiar softness of motion, she courtesies to the applause of an enchanted audience, and walks lightly away.

N. P. Willis may have known nothing about dances, ancient or modern, but he is a good representative of the public which went into raptures over Taglioni's dancing in the first half of last century. Another dancer of about the same period, Franziska, or Fanny Elssler, youngest daughter of Haydn's copyist and servant, Johann Elssler, danced her way to fame and fortune, and had as many admirers as Taglioni.

Dancing, as a difficult and very graceful art, has clearly not lost its hold upon the public, and probably never will lose it. As a gentle gymnastic exercise it has no superior. I have heard it very highly recommended as a daily exercise by medical authorities in whom I have implicit confidence. No doubt there are other exercises which will be found more beneficial to those who, like myself, can take no interest whatsoever in any kind of dancing. But to the musician the dance must always have the historical interest of being the direct ancestor of our highest instrumental music.

THE CHILD OF DANCING PARENTS.

The symphony and sonata are the successors of the suite, and every movement of the suite was an obsolete dance. The scherzo of Beethoven is but a modification of the idealized minuet of Mozart and Haydn. The courante, gigue, allemand, sarabande, minuet, passepied, and other movements of the Bach and Handel suites, were formerly dances, one and all. The sonata has struggled hard to become an aristocrat and hide its plebeian origin. It is the child of lowly dancing parents, nevertheless, and it cannot conceal the fact from the historian. An ancient writer would not have considered the dance a meanly humble parent of the greater art of music. In those remote and silent ages music, which was weak and simple, was but the handmaid of variously complicated and highly emotional dances. Composers then wrote dance music with as much pride as our composers announce the completion of a symphony. Composers then did not look down from a symphonic altitude with pitying eye on the common tribe of dance composers. The poet Milton apparently had no prejudices for or against any kind of dancing. In "L'Allegro" he describes a modern dance of rustics in the open air:

When the merry bells ring round,
And the jocund rebecks sound
To many a youth, and many a maid,
Dancing in the chequer'd shade;
And young and old come forth to play
On a sunshine holiday.

Thirty lines down the page he rises with equal ease and inspiration to the level of an antique sacred and ceremonial dance:

There let Hymen oft appear
In saffron robe, with taper clear,
And pomp, and feast, and revelry,
With mask, and antique pageantry;
Such sights as youthful poets dream
On summer eves by haunted stream.

And now we must leave our ancient dances to the dreams of poets by haunted streams in summer; for they will never return except in the Midsummer Night's Dream of that poetical gentleman from Stratford-on-Avon, who turned loose a motley crew of English tinkers, tailors, bellows menders, fairies, weavers, elves, dukes, ladies and lovers in the woods of Athens three hundred years ago.

Dora Gibson to Have Splendid London Season

William Boosey, of Queen's Hall, has given Dora Gibson a splendid contract from September until March to appear with the Queen's Hall Orchestra, four appearances with Sir Henry Wood's Promenades, four Sunday afternoon orchestral concerts, four Chappell Ballads, besides a number of other dates which have been already booked. In addition Miss Gibson will be heard in three recitals.

At the conclusion of her engagements it is quite possible that Miss Gibson will return to America.

Romeo Gorno Plans Busy Season

Romeo Gorno, the eminent concert pianist and teacher of piano at the College of Music, Cincinnati, Ohio, during an uninterrupted period of over twenty-five years, commenced his teaching for the season 1919-20 at that institution on September 1, when an unusually large class of serious students enrolled to profit by his guidance.

Elena Demarco, an artist-pupil of Mr. Gorno, who was awarded the gold medal at the Cincinnati College of Music, is meeting with big success in the West, where she is concertizing.

Edwin Franko Goldman Vacationing

Edwin Franko Goldman, conductor of the New York Military Band, left the metropolis after concluding his season of outdoor concerts at Columbia University, New York, and now is enjoying the invigorating mountain air at Lake Sunapee, N. H. This is the first vacation Mr. Goldman has taken in many years. Upon his return to New York the conductor will immediately begin plans for a much bigger season than ever before.

Dances Ancient and Modern

By CLARENCE LUCAS

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Mather and the Scotch divines so forcibly execrated could not have been the dance the Greek philosophers extolled. Maurice Emmanuel says that "with the Greeks the dance was an art much more highly regarded than with us. The philosophers attributed to it a moral influence; they said that the dance is, of all the musical arts, the one that most influences the soul. The arts of poetry, music, and dancing are divine in their nature and are the gifts of the gods. They are not intended alone to give pleasure, they are a cult, in which the gods are honored." Plato himself spoke of the dance as the "intermediary between the bodily rhythm and the soul, and it is the dance gymnastic which teaches eurhythmia."

STAGGERING SATYRS.

Honesty compels me to admit that Greek dancing is as meaningless to me as it is to the average man. I see nothing particularly beautiful in the fluttering and twirling of Grecian drapery, and the turns and bendings of the body mean no more to me than the various steps signify. I am not alone in my inability to understand the language of the dance. In former ages all the gestures conveyed a meaning to the spectator. Today we understand so few of them that we consider dancing an acrobatic exercise. We may or may not know that in walking we swing the right arm with the left leg, and the left arm with the right leg. Yet when we see an ancient picture of Silenus, or of a satyr, moving the right arm with the right leg, we feel instinctively that the man or animal is staggering, probably with drink. We know enough of the language of gesture to understand a drunken stagger. An ancient Greek understood a hundred gestures. Would not dancing therefore be a higher art to him than it is to us? The modern English historian, Buckle, refers to theater dancing as a degraded profession for which we are willing to pay a high price because we are spared the humiliation of dancing in public. But Perrot and Chizep, in their monumental "Histoire de l'art dans l'antiquité," assert that "the crowning glory of Greek sculpture is the dancing girl."

The dancing girl was the model for Venus and the Muses. Every pose had a meaning once upon a time. Today we hardly understand more than a nod for yes, a shake of the head for no, and a waving of the hand for good-bye. I have been told that the Esquimaux of Greenland can count in words as high as number twenty. To signify twenty-five they raise the right hand; for thirty, the left hand; for thirty-five, the right foot, and for forty, the left foot. This simple language of gesture has a purely practical significance. Among the ancients the gesture language had a more emotional and poetic meaning. Maurice Emmanuel says that the possible combinations of movements, poses, gestures, of the feet, legs, torso, arms, and head, have been proved to be at least 95,000. The modern ballet, being merely a graceful gymnastic exercise, makes no use of the head, the body, the arms, or the hand, beyond a very few changes of position caused by the movements of the legs and feet.

LUMBERING LUMBERMEN.

The prime essential of all modern dancing is rhythm. I have seen lumbermen in the Adirondack Mountains dancing to the rhythmical clatter of two sticks without a musical instrument. The ancients, who expressed so much more in their dances, were far less precise in their rhythms than we are. Their rhythms were probably as elastic as those of a singer, who so often increases or diminishes the speed to express more effectively the emotional significance of the music. Our dances are strictly rhythmical. We rely entirely on the music for the emotional intensity of the combined movement and music. In "Childe Harold's Pilgrimage," Byron has written a glowing description of the modern dance. He describes the ball in Brussels on the night before the battle of Waterloo:

There was a sound of revelry by night,
And Belgium's capital had gather'd then
Her Beauty and her Chivalry, and bright
The lamps shone o'er fair women and brave men;
A thousand hearts beat happily; and when
Music arose with its voluptuous swell,
Soft eyes look'd love to eyes which spake again,
And all went merry as a marriage bell;
On with the dance! Let joy be unconfined;
No sleep till morn, when Youth and Pleasure meet
To chase the glowing Hours with flying feet.

This is an epitome of a social dance in which voluptuous music and love making are of more importance than the simple steps, which merely cause a little increase in the circulation of the blood. It is probable that not one of the dancers at that ball would have appeared in ballet costume and danced on the stage. Plainly, our modern dances have fallen from the high esteem in which they were held by the nations of antiquity. And yet the steps employed today are practically the same. Maurice Emmanuel is no doubt right in saying that the movements of the human body are the same in all ages and will remain the same until the body changes. But if we revive as best we can the movements of the ancient dances we will hardly understand them until we learn a great deal more of the language of gesture. It is possible that our modern gestures would seem as barbarous to the ancients as our pronunciation of Greek and Latin.

TAGLIONI.

Is it worth the time and trouble to study the primitive gesture language, which was only a survival of a remoter

MUSIC AND PUBLIC EDUCATION

Music in Secondary Education

Advance of Teaching—False Impressions—An Ideal High School Course

By GEORGE H. GARTLAN

Director of Music in the Public Schools of New York City

[This instalment of Mr. Gartland's department is unusually full of meat for thought. His notable suggestion of a "Public High School for Music" seems, as he himself says, in advance of the times, but it is something that is bound to come.

Supervisors are invited to correspond with this department for any information which they think will be helpful in their work. The articles will continue to discuss the general problems of musical education, the specific details of method and management, and will represent a forum for the discussion of ideas.—Editor's Note.]

Elementary education in music has had little opportunity to do more for children than to teach them songs and the preliminary steps in the reading of music. Acquaintance with the great works of the masters has been limited to a rather meager appreciation of what is cultural. Unfortunately, in many high schools, what follows is merely an extension of the power gained in the elementary grades. If the adult public is to be encouraged to broader education through music the foundation must be laid in our secondary schools to open the path in music as it has been prepared in literature. Education in literature means a familiarity with the works of the major and minor poets, playwrights and novelists. Surely then education in music should mean a similar degree of familiarity with the masters whose genius has added so much to the cultural development of civilization.

Conditions throughout our country vary so that it is almost impossible to standardize a course, but the same general principles can be observed and developed. An extended survey of high school music training shows that in most schools the greater portion of the time is spent in the teaching of "choruses from operas and oratorios as well as some comparatively elaborate art songs and part songs." It is generally acknowledged that this training is not sufficient, as impressions gained in this way are fleeting, and our purpose should be to lay a foundation so secure that no amount of abstraction thereafter can in any manner lead them away from early impressions.

FALSE IMPRESSIONS.

School authorities in considering the position of music in the curriculum laid stress on the esthetic, cultural, and recreational values of music. Few thought of it as a vocational subject, still fewer as a prevocational subject, and many as purely a means of "rounding out" an education, if one had the time. According to statistics over six hundred million dollars, perhaps more, are annually spent in this country on music and the number of high school students who follow music as a profession is proportionately as large as those who enter other professions. Why then should the music education of pupils be considered a luxury?

A PUBLIC HIGH SCHOOL OF MUSIC.

Each year adds more to the development of music as a recognized subject. Courses in appreciation, history, theory, composition and instrumental practice are being added to the curriculum. But we can go still further. Every large community should have a public high school devoted to the teaching of music, to be conducted by the school authorities, and to be organized as any well established conservatory. Why not select a representative director, use the high school building, and organize as follows:

1. Regular school session to be held from 9 to 3, to teach academic subjects.
2. Afternoon classes in all branches of instrumental and theoretical practice from 3:30 to 6—for elementary and high school children.
3. Evening sessions from 7:30 to 10, for graduates and adults who did not have the opportunities possible in high school training.

If necessary the school authorities would not have to assume the responsibility of

financing this venture, further than to provide the use of the building. The services of local music teachers could be enlisted, and in the beginning a small tuition fee charged, and eventually the success of the "public conservatory" would warrant the municipality in underwriting the venture. Utopian as this seems, the time is not far distant when it will become a reality.

MUSIC IN SECONDARY SCHOOLS.

It is well for us to review here Bulletin No. 49, United States Department of the Interior, prepared by Will Earhart, Osbourne McConathy and others, on "Music in Secondary Schools." It is a document worthy of extravagant praise, and full of practical suggestions, concerning problems which are constantly before high school teachers.

Plans for organizing courses of study, suggested methods of teaching, plans for crediting outside study in music, selection of material, etc., are all carefully discussed. However, they put the study of the child above the study of the subject. They group as follows:

1. The little interested and the non-musical pupils.
2. The interested but not particularly talented pupils.
3. The talented pupils.

For the first group it is suggested that their actual performance be limited to chorus practice, but opportunities be given to hear other performers, and particularly courses in appreciation.

For the second group, the above, with theory and orchestral practice.

For the third, the above, with applied music (specialization in vocal or instrumental performance elective).

The question of the study of the child is further developed in terms of whether or not chorus singing should be compulsory or elective, and is summed up as follows: "Where the music interest is great the committee recommends required chorus attendance. Where the music interest is slight it may be wiser to have elective chorus, but to require attendance upon weekly musical assembly. Further, where the interest is slight, and the singing ability weak, greater proportionate time should be spent upon the development of musical appreciation and less upon securing excellence in choral performance. Finally, it is recommended that where the chorus singing is weak, the glee club membership should be large, and where the chorus singing is good, membership in the glee club should be restricted, and a superior type of performance required."

Full directions are given concerning the organization, the chorus practice, orchestras and glee clubs. Music appreciation is discussed from the standard of organization and not from any specifically outlined course. The theory of music and how far this can be developed is specifically arranged, working up toward free composition for the development of self expression.

A plan for crediting outside study in music under private instruction is carefully outlined, together with credits for music in secondary schools.

All of the above will be given special consideration in individual articles which will appear in the *MUSICAL COURIER* during the coming year. Suffice it to say that the progress of music in high schools during the last ten years has been sufficient to warrant every consideration by the Department of Education. To this great end we are all working, and time alone will tell how important this work will become.

DO YOU KNOW THAT—

A prominent New York superintendent, William McAndrew, created quite a stir by saying, "What we need is more joy in teaching." We know one way to get this. Pay a living wage to music supervisors.

BALTIMORE MAY ORGANIZE MUNICIPAL CHORAL SOCIETY OF SIX HUNDRED VOICES

Plan Includes Singing of Modern Choral Works and Establishment of a Prize for Original Scores—Music and Science Experiments to Be Made at Maryland Academy—Notes

Baltimore, Md., August 23, 1919.—With the practical dissolution of the Oratorio Society, through the feeling aroused during the period of the war against the leadership of Joseph Pache, who was not a citizen of the United States, the proposal to organize a new Baltimore choral society under municipal auspices is being favorably regarded by a number of the city's musicians and music loving citizens. That such a plan meets with the approval of Mayor Broening was the statement made this morning by Frederick R. Huber, municipal director of music, and while nothing definite has as yet been decided upon, tentative plans provide for the launching of the movement early in September.

According to these plans, the municipal choral society will present works of contemporary composers from time to time, thus giving Baltimore an opportunity to hear modern music of classical character, as well as works of the old masters. Since the Bach Chorus organized by Harold Randolph went out of existence about ten years ago, Baltimoreans have not had the opportunity of hearing the compositions of living composers, many of which stand high among musical works. Among these works are Elgar's "Dream of Gerontius" and "King Olaf," Henry Hadley's "Ode to Music," and George W. Chadwick's "Noel," for which he received the Carl Stoeckel prize.

The stimulation of musical creative genius locally is an object which it is planned to bring about through the establishment of a fund providing an annual prize for original work, and the rendition of the composition by the municipal chorus. Baltimore has the reputation of being a big choral city, and the 600 singers who would be required in such a chorus could be easily found here.

MUSIC AND SCIENCE EXPERIMENTS PLANNED.

Sensational discoveries in the relation of music to science are anticipated during the coming season from the music section of the Maryland Academy of Sciences, of which C. Norris Herring is chairman. For many years it has been believed that the vibrations of color if sufficiently concentrated upon sensitive wires would create musical tones which might enable scientists to establish a correlation between music and color according to scale value. It has been left, however, for the local colony of scientists to

be the first to embrace this bit of speculative philosophy in a determined way and to set forth upon an unexplored field. And their efforts and discoveries will be awaited eagerly by scientists the world over. In the contemplated study, the effect of music upon disease will be more thoroughly investigated. Local hospitals and the city jail will be visited by a group of musicians and the effect of the various kinds of music upon patients noted.

In the event that particular colors can be found to accord with certain musical keys, concerts in which hangings, lanterns, and the settings will intensify the beauty of the predominating tone will be given, and the public may be expected to be treated to one of Beethoven's sonatas amidst a flood of purple light, or even in the dark if it is found that an absence of color lends an added beauty to the production. Not content with music as it is now produced, the question of improving upon musical instruments will be taken up. And the possibility of eliminating the harshness of the violin, through a case of a combination of metals instead of wood, will be among the experiments made.

PHILLIPS ENJOYED IN FINAL TWILIGHT RECITAL.

Harold D. Phillips, head of the organ department of the Peabody Conservatory of Music, presented the eighth and last of the Sunday twilight organ recitals, arranged for the students of the summer school of the Maryland Institute, the Johns Hopkins University and the Peabody Conservatory, on the evening of August 10, in the concert hall of the Peabody Institute. Mr. Phillips presented a program of rare charm and finish, the Brahms adagio from the second symphony, transcribed for the organ by himself, being especially well received. Among other compositions were Nicolai's overture to "The Merry Wives of Windsor," transcribed by Edwin Lemare; Wagner's prelude to "Parsifal," transcribed by Albrecht Hanlein, and the overture to "Die Meistersinger," transcribed by W. J. Westbrook. Student recitals will be given at 4:30 o'clock Wednesday and Thursday afternoons, in the lecture hall of the conservatory.

NOTES.

Hobart Smock, the well known singer and musician, who had entered the lists as a candidate for the State Senate from Baltimore County, notified the election supervisors at Towson on August 21 of his withdrawal in the interest of harmony. He was opposing Henry P. Pielt.

The fourth of the series of twilight organ recitals arranged as a part of the social program for students of the summer school of the Maryland Institute, the Johns Hopkins University and the Peabody Conservatory of Music was given Sunday evening, August 3, in the Pea-

body Institute concert hall by Blanche Jeanneret Hartlage. Mrs. Hartlage was assisted by Walter Linthicum, baritone. An unusually beautiful program was presented, the interpretation of the works of Guilmant, Homer, Tchaikowsky and Russell King Miller being vividly rendered by the organist, and the song number selected by Mr. Linthicum, whose work with the Peabody opera class is well known, displaying in a pleasing manner his voice control.

R. N. H.

Scotti Opera Company's Fall Tour

The four weeks' tour of the Scotti Grand Opera Company, starting October 6 and continuing throughout the month, as booked by the Metropolitan Musical Bureau, includes the following cities: Montreal; Utica, Syracuse, Ithaca and Binghamton, N. Y.; Erie, Pittsburgh and Altoona, Pa.; Cleveland, Canton, Youngstown, Toledo, Springfield and Cincinnati, Ohio; Ft. Wayne and Indianapolis, Ind.; Grand Rapids and Detroit, Mich.; and Wheeling, W. Va. The company will include Florence Easton, Francesca Peralta and Marie Sundelius, sopranos; Orville Harrold and Francis MacLennan, tenors; Jeanne Gordon and Mary Kent, contraltos, and Millo Picco, Louis D'Angelo and Charles Gallagher, baritones. Carlo Peroni will conduct.

Huge Norwegian Sangerfest at Tacoma Stadium

Under the auspices of the Pacific Coast Norwegian Singers' Association, the Pacific Coast Norwegian Sangerfest 1919 convention was staged on a colossal scale at the Tacoma Stadium and Theater on August 30 and 31. The singing of a chorus of 400 voices was a prominent feature, Christine Langenhan, soprano, and John Hand, tenor, being the soloists for this big event. Much interest was manifested in the competitive singing by representative choirs of all the Pacific Coast cities. O. S. Larson, president of the association, directed the highly successful sangerfest.

Francis Macmillen Here in November

A cable received this week from Lieut. Francis Macmillen, the American violinist, who recently was cited by General Pershing for conspicuous service in the American Army, announces that he will return to the United States about November 15. He will play several recitals in New York this winter. Lieutenant Macmillen enlisted early in the war, and has been in France ever since. His duties as a member of the corps of interpreters took him to nearly every important point on the Western front.



GEORG SCHNEEVOIGT,
Conductor of the Stockholm and Christiania Symphony
Orchestras.

AMERICAN MUSIC WINS NEW VICTORY IN HOLLAND

(Continued from page 5.)

"Elektra," Humperdinck's "Königskinder," Klose's "Isebill," Pfitzner's "Arme Heinrich," "Die Rose vom Liebesgarten," "Palestrina," and Schreker's "Die Gezeichneten."

A NATIONAL MOVIE THEATER.

At the end of the festival the Prinzregententheater will not, as in former years, remain closed until the next summer, but will form a regular part of the theatrical system of Munich, where all the large productions, pieces requiring a large stage and adapted to monumental treatment, will be given. In this way the unfavorable financial balance of the national theater is going to be materially reduced if not eliminated. Last year the Munich state theaters required a subsidy of 1,300,000 marks, with the two smaller theaters only. The new director, Schwaneke, has already reported favorably on the three theater experiment. As I have already written in an earlier letter from Munich, the project of a giant cinematograph palace, for which the building of the former royal stables is to be used, is counted upon to turn the national theater establishment into a paying proposition.

In this connection it is to be noted that, in spite of the desire to be rid of deficits, no concessions are being made to expediency that would interfere with the artistic quality of the productions. Munich is perhaps the only place where operas are given in the environment that suits their character, without regard to the demand for seats. Thus the Mozart operas, in the regular season, are given in the

"Kleines Haus" ("Little House," formerly the Residenz-theater), where they were given in Mozart's time—in intimate surroundings as befits their character—while the Wagner operas and other modern dramas are given in the "Grosses Haus" ("Great House") formerly the Hof-theater.

As for the concert life of Munich there is to be recorded for the present only a very lively discussion in collective assemblies of musicians, critics and managers—a new form of co-operation on democratic lines—which is to lead to a simplification of the concert business and the fastening ("Verankerung") of musical understanding among the people.

CÉSAR SAERCHINGER.

"SELF INVENTORY," ADVISES DICIE HOWELL

Essentials for Success Discussed by Popular Soprano

"Do you know what you are worth to yourself? Have you ever stopped to take a self inventory?" asks Dicie Howell, the young American soprano, whose success is due to the fact that she has done that very thing.

"How many singers have the courage to take a general inventory of themselves, to really make an introspective analysis, to put one's self on the grill, as it were, and face facts regarding their shortcomings? It is no easy matter. It demands a breadth of thought and a nature not spoiled by the exhilaration of praise. One must be willing and even anxious to perfect every tiny error that may be the stumbling block toward the consummation of their ideals," states Miss Howell. "Honestly, and with a receptive mind, search within for all the troublesome ailments, and find out your value to yourself by questioning your value to your profession. There are many artists not getting what they think they deserve in the way of engagements or fees. They are constantly complaining of not getting a fair deal. What is the matter? There is a remedy.

"Let us take the question of the voice itself. Are you giving your best vocally—if not, why not? It is possible that your mind, and therefore your voice, is not free enough to be natural, being bound by too much application in a frantic effort to perfect technic. To master technic first is admittedly the most essential requisite, but technic is only a small part of the composite whole that goes to make a successful artist, therefore it should not be overdone.

"If your voice is not giving the best results, what is the matter? Are you overtraining or are you neglecting it? One is as great a menace as the other toward artistic progress. Frequently rigidity of tone and body is the danger signal of overtraining, and creates a grating, shrill quality in the tone, for one is synonymous with the other—physical strain creates vocal strain. On the other hand, through neglect of practice, or more often of lessons, the voice does not respond to the mind and the tones are bound to become flabby instead of incisive, like the unused muscles of the body through lack of exercise. A happy medium should and can be reached whereby the voice receives the benefit of sane, well balanced work with the proper relaxation.

"Here is another phase. Have you kept yourself in good physical condition? A healthy body not only permits of correct muscular control so necessary to correct vocal emission, but a healthy body helps to promote a cheerful mind. This gives an artist the rare gift of an infectious joy of singing. Who is there who can resist a happy, joyful singer, whose very soul radiates the love of her work? One cannot fully have this art unless the physique is kept up to a strong healthy standard. With health you have a cheerful, receptive mind, and it is the receptive mind which creates the lights and shades of well balanced voice production.

"Again, are you studying alone or with an accompanist?

Studying alone is often a cheating process, for the work invariably suffers. Laxity in discipline cannot be prevented, particularly when playing the accompaniment yourself, for the tendency is to co-operate with yourself, rather than to adhere strictly to the musical accompaniment. The incessant pounding of the notes for pitch (I have known singers to do this when practicing alone) trains only the physical ear. By having an accompanist, your work is kept up to correct traditional values, while you acquire a mentality which will visualize harmonies. This goes toward a lasting musical understanding and uplift, and teaches quick and accurate sight reading.

"In program making, have you delved sufficiently into old and new songs? Do you use songs of unique importance, instead of the old hackneyed 'chevals de Bataille?' There are many new manuscripts available by modern composers that lend interest and help to prove that the artist is constantly enlarging his repertory, rounding out and improving his art. The perfection of diction, whether it be English, French or any other language, is also a factor of great consequence to the public. A very high stand-



ard is now required by the majority of music lovers, who are not satisfied to hear only a beautiful voice. They want to know what a song is about.

"In taking your personal inventory, be certain that you are studying properly and therefore that your voice is in good condition. Be physically and mentally well, give the proper consideration to program construction, and perfect diction so that the audience knows what you are singing about. Never give in to any of these details if you want more and better work.

"To succeed is within yourself, for there is a place open to all who have made the most of their gift. Seek within and you will find the truth."

G. F. D.

Fay Foster Enjoys Short Vacation

Fay Foster has decided that "all work and no play" has grown a bit tiresome, so she is casting responsibility to the winds for a couple of weeks. She will take a number of her pupils to Camp Merritt for a few days to entertain the returning boys. From there she will go to Cynwyd, Pa., to spend the week end with Mrs. W. B. Sheppard, then to the country home of Mrs. H. Banks, near Delaware Water Gap, for a week or two, after which it will be home and work again.



YVONNE DE TREVILLE,
Who has just returned to New York City to begin rehearsals
for her new costume recitals.



KATHARINE GOODSON

"Katharine Goodson Delights Audience—'Poetess of the Piano'
Greeted by Capacity House Last Night.

"Katherine Goodson's art is of that astonishing order calculated to strike the critic dumb who believes in the indescribability of perfection; for seldom did this 'female Paderewski' fall short of sheer perfection in the course of a most ambitious program."—*The Winnipeg Telegram.*

"No woman pianist of her equipment has appeared before a Columbus audience in memory of younger concertgoers."—*Columbus Citizen.*

"The wonderful playing of Katherine Goodson was a revelation to the audience and she received an ovation."—*Cincinnati Tribune.*

"Katherine Goodson—the divine Goodson as one would like to call her—fully sustained yesterday evening the worldwide reputation which she has won as pianist and consummate artist."—*Le Canada.*

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STEINWAY PIANO

Grace White to Teach at Syracuse University

After a most interesting summer in the Rocky Mountains, Grace White has returned to the East to take up her concert work and teaching in Syracuse University. In April she was called to the State University of Montana to take charge of the violin and theory departments there,



GRACE WHITE,
Composer-violinist.

remaining until the close of the summer school in August. While living in the beautiful little city of Missoula, she found the magnificent mountain scenery a great inspiration to practice and writing.

As a concert violinist Miss White has won a reputation for sound musicianship, for she commands a repertory of practically every school and style. She will give a recital early in the fall at Syracuse, and is planning to use at least two groups of American compositions on the program.

When five years of age the young musician appeared in private piano recitals in Chicago, Omaha, and St. Louis, at which time the Chicago Chronicle said: "Her gift of composition at such an early age can be paralleled only in the history of the great masters. She is a pupil of her mother on the piano, and is receiving an excellent musical training to develop the remarkable talent with which she is gifted." Her musical education was continued naturally and uninterruptedly from that time.

Miss White has had exceptional opportunities for study. It is to her American training that she gives the credit for her technic and interpretation. During the formative period of her career the violinist studied for many years both winter and summer with Cecil Burleigh, and it was to him that Miss White turned for further training after some work in New York. She also studied with Henry Schradieck, who was most enthusiastic about her talent and predicted great success for her. Percy Goetschius

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J. BOTHWELL, MANAGER

ATLANTIC CITY, N. J. July 4/19 191

Chas. M. Stieff,
Baltimore, Md.

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In addition to its durability, it proves itself to be the most exquisitely toned piano I know of with a mechanism of absolute perfection.

Thanking you for your interest in constructing this wonderful instrument, I am,

Faithfully yours,

J. M. Lehman

Conductor Steel Pier Symphony Orchestra.

and Ernest Bloch were her teachers in theory and composition.

Miss White is particularly known as a composer of serious compositions for violin and piano. Individual musicians, critics and concert artists, as well as the press, have pronounced them original, rich in genuine inspiration and well written.

In choosing poetry for her songs Miss White has turned to the works of Shelley, Victor Hugo, Robert Louis

Stevenson, Eugene Field, James Whitcomb Riley and Cale Young Rice, and occasionally a phrase or stanza of poetry has suggested short instrumental pieces of distinct mood, as in the "Quiet Sails," the title being taken from a verse from Shelley. Perhaps the happiest result in this field of poetic impressions is the set of three short pieces for violin, entitled "Three Descriptions from Browning." The contrast of feeling set forth in this group is most fittingly developed.

La Forge and Berumen Doing

Excellent Team Work

The studios of Frank La Forge and Ernesto Berumen are now recognized as not only being among the most attractive, but also among the most productive in this country. The name of Frank La Forge is one well known in the musical world, through his intimate co-operation for many years with such artists as Marcella Sembrich, Frances Alda, Margaret Matzenauer and Schumann-Heink, with whom he is at present engaged.

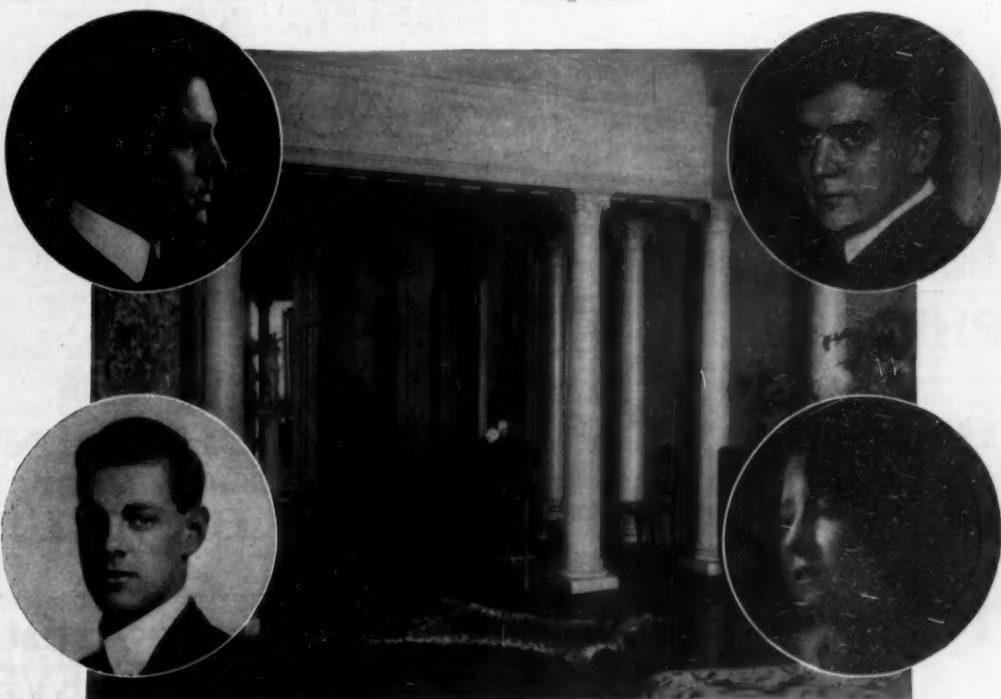
Ernesto Berumen was first introduced to America by Mr. La Forge, and it is safe to say that all the predictions made for him have been justified by the hearty reception which he has received all over the country. He has been associated with Mr. La Forge in teaching for several years.

One of the first results of the combined teaching of Mr. La Forge and Mr. Berumen was the remarkable success achieved by the petite Erin Ballard on her first concert tour with Mme. Matzenauer, when the latter visited the Pacific Coast two years ago. Although the contract was made without Mme. Matzenauer having seen or heard Miss Ballard, the artistic merits of the combination were

widely commented upon by the critics. The young artist is also the official accompanist of Frances Alda, and had attracted much attention wherever Mme. Alda has appeared. Miss Ballard is doubtless one of the foremost accompanists among the women players of today, and reflects great credit on her teachers.

Charles Carver, the possessor of one of the most unusual bass voices to be heard in public at the present time, was discovered by Frank La Forge and trained by him for the career in which he is so successfully launched. When Mr. Carver sang for Mme. Schumann-Heink at the studios of Mr. La Forge, the great contralto was so enthusiastic over his work that she immediately engaged him for her concert at Ocean Grove, N. J., and for a series of concerts that summer. At the conclusion of several numbers, a contract was signed for the entire tournee of last season. Wherever Mr. Carver has appeared he has met with the most hearty endorsement of the press and public.

Some of the most prominent artists in the concert and operatic fields are to be found working daily in the La Forge-Berumen studios, where they find the assistance they need in selecting and coaching their programs for the coming season.



(Center) The attractive studio of Frank La Forge and Ernesto Berumen. (Left to right) above: Frank La Forge and Ernesto Berumen © Underwood & Underwood. Below: Charles Carver, © Underwood & Underwood, and Erin Ballard, two worthy students of the La Forge-Berumen studios.

BOSTON TO HAVE TRAINING SCHOOL FOR VOLUNTEER SONG LEADERS

Noted Musicians and Leaders to Give Free Instruction in Direction of Community Singing—Albert Stoessel, Back from France, Engaged as Soloist with St. Louis Symphony—Julius Chaloff Marries Pupil

Boston, Mass., August 24, 1919.—A summer training school for volunteer song leaders and accompanists is to be conducted under the auspices of the Boston War Camp Community Service, with the support and co-operation of the Boston Public Library and members of the school faculty who are donating their services toward the further development and continued success of community singing. Unquestionably community singing has come to stay, and the field for good leaders is daily broadening and increasing. This school, which will equip students with a working knowledge and a working technic along these lines, is therefore a distinct step in the right direction and a notable one in the world of music.

The only requirement for enrollment in the school is an unqualified and bona fide interest in community singing. It is, of course, expected that those who enroll will give the work their undivided attention during classes and strive with their best effort to complete the course to the utmost satisfaction of their instructors and themselves. The course involves no fee but the obligation to volunteer services as leader at five sings registered with the War Camp Community Service. The lectures will take place at the lecture hall of the Boston Public Library, Copley square, every Tuesday and Thursday, August 26 to September 19, inclusive, from 7 to 8 p. m. At all classes there will be a certain portion of time devoted to mass or community singing and eurythmics, and adequate opportunity will be afforded for individual leading.

The subjects covered by the course will be as follows: Philosophy of mass singing, psychology of mass singing, musical fundamentals in conducting a sing, musical appreciation through community music, the influence on the army and navy, the influence on community gatherings, arousing civic consciousness through community singing, community singing as an Americanization medium, keys—rhythms and tempos, notations, voice training for the mass, the effect on speech and diction, the use of the leader's voice, the accompanist, the band and orchestra, the organization of various groups which form a community and community singing in stores and factories.

The subjects listed in the course are to be covered by the following representative musicians and pedagogues, subject and speaker to be announced at each class: Wal-

Filene's choral director; Albert Edmund Brown, W. C. C. S. song leader, supervisor school music, choral director; Phillip Shawe, army song leader; W. C. Bradford, New York field director, W. C. C. S.; T. P. Ratcliffe, song leader, W. C. C. S.; J. Edward Bouvier, song leader, W. C. C. S.; B. S. Pouzner, community organizer, W. C. C. S.; Rufus D. Smith, district representative, W. C. C. S., and Stetson Humphrey, musical director, W. C. C. S., professor Syracuse University, army song leader.

ALBERT STOESEL RETURNS TO UNITED STATES.

Albert Stoessel, who was instrumental in the organization and prominent in the direction of the Army Bandmaster's School in France, has returned to Boston and is about to resume his career as a concert violinist. Mr. Stoessel is a violinist of superior attainments; and, notwithstanding his youth, was about to become concertmaster of the St. Louis Symphony Orchestra when America entered the war. Mr. Stoessel lost no time in joining the colors, and the high position which he quickly achieved in connection with the training of army band leaders may well serve as a commentary on the musicianship of this artist.

Mr. Stoessel's tour next season will include recitals in Boston, New York and other important cities; and he has already been engaged for two appearances as soloist with the St. Louis Symphony Orchestra in the fall (November 21 and 22). Mr. Stoessel does not limit his musical expression to the re-creation of classic works. He has tried his pen in creative work, in writing music, and his compositions have met with considerable success. Mr. Stoessel's newest effort, by the way, a sonata for violin and piano, has already been announced for a performance during the coming season.

JULIUS CHALOFF WEDS PUPIL.

A wedding of considerable interest to musical New England took place in Clark Memorial Hall of the Christian Endeavor Building, when Margaret V. Stedman, of Gary, Ind., a New England Conservatory student, became the bride of her teacher, Julius L. Chaloff, of the conservatory faculty. Mr. Chaloff is well known locally as a pianist and composer. He was the first winner of the coveted Mason & Hamlin Piano Prize, offered annually to the most talented pianist matriculating at the conservatory, and he has been highly praised both as concert pianist and accompanist. Mr. Chaloff's compositions include a "Tragic Overture," which has been performed by the Goerlitz Philharmonic Orchestra (under the composer's baton at the age of eighteen) and by the Boston Symphony "Pops" Orchestra, under Agide Jacchia; a piano prelude known to most conservatory students, and three other piano works about to be published by Carl Fischer. Mr. Chaloff's songs, particularly "Devotion," "To a Butterfly" and "The Harvest Moon," have been heard often in concert halls. A new group of songs, also to be published by Carl Fischer, has been dedicated to Mme. Gallucurci, and will appear on the noted singer's programs next season.

The Rev. Martin D. Kneeland, pastor of the First Presbyterian Church, officiated. Miss Stedman was attended by Eleanor Keith and Alice White, both students at the conservatory.

REVIEW OF THE N. E. CONSERVATORY YEAR BOOK.

The conservatory year book for 1919-1920, which has appeared in its usual form, indicates that preparations have been made for a normal and prosperous school year to open September 18. Comparatively few changes in the faculty and courses of instruction are noted.

A notable accession to the faculty is George Fergusson, formerly of London and New York, who is internationally celebrated as singer and teacher. Frank V. Russell, for some years past a junior teacher of percussion instruments, is now a faculty member, and Samuel Endicott is on the faculty list for the first time as instructor in Italian and German diction. Camille Thurwanger, who had leave of absence last year, returns as teacher of French. The faculty now numbers eighty members.

The year book, for the rest, gives the usual announcements of courses of instruction, including the Harvard College courses which are open to young men students under the terms of a standing agreement between Harvard University and the conservatory. Additions to the library and the accession of an important collection of rare musical instruments through the generosity of Mrs. H. A. Lamb, given in memory of the late Mrs. Winthrop Sargent, are notable. The list of scholarships is as heretofore, and the Mason & Hamlin prize of a grand piano is again offered, to be competed for by seniors who have had at least two years in the piano department of the school. A summary of students shows the total number registered in the season of 1918-1919 to have been 2,989, a total which

has only once been surpassed in the history of the conservatory and which was especially remarkable as occurring in a year when most institutions of higher education showed a marked falling off in attendance. J. C.

Fremstad to Make Transcontinental Tour

Olive Fremstad has come under the management of Loudon Charlton and has been recently booked for a series of ten appearances in February for the Northwestern territory by the Ellison-White Bureau. She will undoubtedly



© Mishkin Studio, New York

OLIVE FREMSTAD.

give a Carnegie Hall recital before her departure, but as yet no date has been definitely agreed upon.

This summer, dividing her time between her Bridgton (Me.) summer home and the Gramatan, Mme. Fremstad is busy taking a complete rest preparatory to her transcontinental trip.

Lhevinne to Give Many Recitals Here

It is reported that when Josef Lhevinne, the pianist, arrives on this side of the Atlantic, he will find one of the biggest tours of his career awaiting him. His manager, Loudon Charlton, has arranged for the artist to be heard first in New York at the Hippodrome in joint recital with Helen Stanley, Sunday afternoon, October 26. Then he will be kept busy in different parts of the country, giving recitals and appearing with the Chicago, Detroit, St. Louis and Cincinnati orchestras. Mr. Lhevinne will be an interesting subject for interviewers, for he will have information at first hand of German war conditions, as well as the post bellum days of the armistice. For four years during the war, his freedom in Germany as an alien enemy consisted in doing about everything he wished except the paramount wish of getting out of that country. The family of Mr. Lhevinne, which consisted of his wife and son when he was last here, has since become an augmented triad, with the advent of a very small and very new son.

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JULIUS CHALOFF.

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lace Goodrich, dean of New England Conservatory of Music; Prof. John P. Marshall, Boston University, captain Q. M. C., musical director C. T. C. A.; Prof. Leo O. Lewis, Tufts College; Frederick S. Converse, composer and director; Philip Greeley, director and composer; D. A. Ives, band and orchestra leader; Mrs. Sumner Heywood, accompanist; Ralph L. Harlow, director welfare work,

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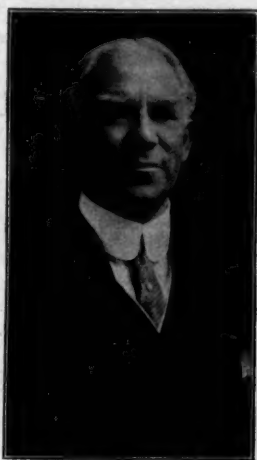
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MUSICAL ANALYSIS, MUSICAL HISTORY

Bispham Continues to Hold His Own

David Bispham continues to hold his own in a way which has seldom been equaled by an American artist, and his recent success at the American Conservatory of Music in Chicago has led to an immediate bid for a return engagement at the same institution next summer.

On the way to Chicago, in the middle of June, Mr. Bispham gave his inimitable song recitals at the commencements of three Michigan colleges—Adrian, Coldwater and



DAVID BISPHAM,
American baritone.

Hillsdale. At the latter old established and noted institution of learning he was given the honorary degree of Doctor of Music. So his many friends and admirers may now legitimately call him Dr. Bispham, although it will be remembered that five years ago he had already become an LL. D. (Doctor of Laws).

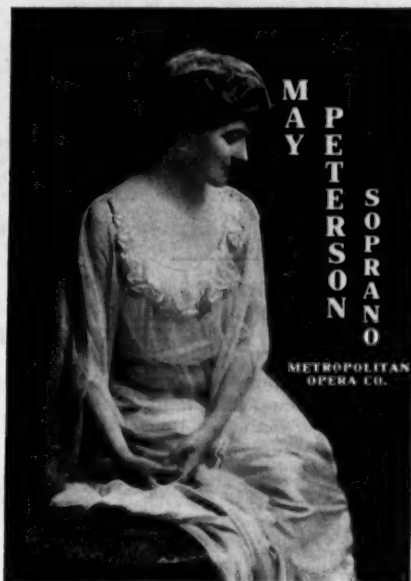
Upon reaching Chicago, Mr. Bispham found the time that had been guaranteed him by the American Conservatory so far oversubscribed that his days were filled from 9 o'clock in the morning to 6 in the afternoon. This engagement results in another record for the indefatigable baritone. During thirty working days in five weeks he taught 221 hours, in which he gave 535 lessons, or an average of 107 lessons a week—an amount of labor which would have exhausted most people, but this artist thrives under pressure.

During the last week of his engagement Mr. Bispham, assisted by Henriot Levy, Marie Partridge Price and Jennie F. W. Johnson, gave a recital, which only served to increase the respect of the music lovers of Chicago, where for over twenty years he has so frequently appeared in every sort of vocal work. As may be expected, the great American singer's art continues to broaden and his skill, combined with his superb physical health, keep his voice in the pink of condition. His audience in Kimball Hall was so great that the police were called upon to clear the aisles, and though the stage was crowded, many persons were disappointed at not being able to gain admission to the concert. Besides several well known vocal selections, Mr. Bispham recited, to the music of Arthur Bergh, "The Raven" (Poe), in a manner so realistic as to thrill his hearers. In Henry Holden Huss' setting of Shakespeare's "Seven Ages of Man" he reveled in a piece of character acting which his audience enjoyed as much as he seemed to himself; though no makeup or disguise of any sort is used, Mr. Bispham's command of the facial muscles enables him, notwithstanding his heavy build, to seem to shrivel away to a toothless, doddering old man before the eyes of his audience, which invariably awakes with a gasp after the artist, who has sunk helpless into his chair, rises and delivers with the full power of his voice his interpolated two octaves upon the repeated words, "All the world's a stage," at the end of which, with the snap of the fingers coincidentally with the high arpeggio chord on the

piano, David is himself again, and smilingly takes leave of his delighted auditors.

Leslie Hodgson and Edith Grey Marry

The old adage about doubling one's blessings by sharing them is being exemplified by the American Institute of Applied Music, which has consented to share Leslie Hodgson with no less a personage than Edith Moxon Grey, to whom he was married on August 17. Mr. Hodgson has been identified with the institute for a number of years, where he has won recognition as a teacher quite on a par with his constantly increasing fame as a concert pianist. One naturally reverts to the Brownings as an instance where "two of a kind" were able to abide in peace and amity, and the conviction is borne home to those who know the two artists that here is an instance where a reverence for each other's individuality will maintain that distinctive quality which characterizes each of the distinguished pianists. Leslie Hodgson is a Canadian by birth, educated at the Toronto Conservatory under Dr. Vogt, of



© Ira L. Hill

One can listen long to such a voice.

—W. J. Henderson, in New York Sun.

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Mendelssohn Choir fame, going from there to Europe, where he studied with Jedliska before attaching himself to Mme. Carreño, with whom he worked in Berlin both as a pupil and assistant teacher for four years. Shortly after coming to New York he joined the faculty of the American Institute of Applied Music. During the residence of Mme. Carreño in New York (the last years of her life) Mr. Hodgson again taught in connection with her, and he now is a foremost exponent of that great woman's methods in New York City. Mr. Hodgson, as concert pianist, has been a consistent disciple of American music, which always finds an ample place upon the interesting programs presented by him.

Edith Moxon Grey is an American product of whom America can be proud. Her father, the Rev. Philip Moxon, D. D., formerly of Cleveland, Ohio, and now a resident of Springfield, Mass., is one of the prominent preachers in this country. His talented daughter won instant recognition when she made her debut with the Springfield Symphony Orchestra, and she has since toured the Western States and the Pacific Coast as soloist with the Chicago Symphony Orchestra, also appearing with the Seattle Symphony Orchestra under Henry Hadley. As a recitalist she has made extended tours through New England and the Western States, everywhere winning enthusi-

astic tributes to her masterly technic, poetic charm and undeniable musicianship. Mr. and Mrs. Hodgson will return to New York this month to arrange their new home, in which they hope to be settled before the opening of the musical season.

Mme. Langenhan Circumvents Strikers by Twenty-eight Hour Auto Ride

Christine Langenhan, soprano, is continuing her very successful Pacific Coast tour. On August 25 she appeared again in recital at Los Angeles—a report of this event will appear in the next Los Angeles letter to the MUSICAL COURIER—and was due in Tacoma on August 30 to sing at the great festival of the Pacific Coast Norwegian Singers' Association, which took place there on August 30 and 31. Mme. Langenhan was perfectly willing to be on her way after her Los Angeles appearance, but unfortunately the railroad strike there had tied up everything and boat reservations were all snapped up days in advance. It looked very much as if the Norwegians would have to get on without their principal soloist, but Mme. Langenhan finally secured an auto and rode in it all the way to San Francisco, taking twenty-eight hours for the trip and not getting a wink of sleep on the way. From there she was able to make Tacoma, and was most heartily thanked by the officers of the association for her courage in persisting against such obstacles for the sake of keeping her engagement to sing for them. Reports of the festival have not yet reached this office, but will be in an early number of the MUSICAL COURIER.

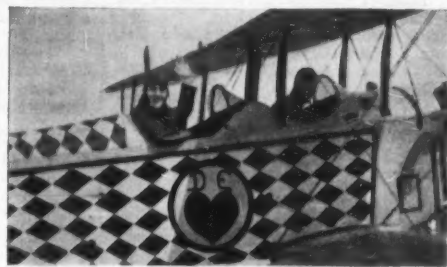
Many Nationalities Sing at Central Park

A gala program given in Central Park on Sunday afternoon, August 31, marked the close of a series of park sings given by the chorus division of the National League for Woman's Service. Numbers were contributed by various nationalities, including the United Czech-Slovak Singing Societies, conducted by Karel Leitner; a Lithuanian Chorus, under the direction of Xavier Strumskis, Italians, Roumanians, Irish, etc., and the Police Glee Club, accompanied by a military band, under the direction of Lieut. W. S. Mygrant.

One of the leading features was the singing of the "Miserere" and "The Volga Boat Song," which were arranged by Dr. Archie Leslie Hood for four choruses and two soloists. The national anthems and folksongs of the nations which took part were conducted by Dr. Hood and proved very interesting. The Police Glee Club's selections were also enjoyed.

Two More Hageman Pupils Score in Opera

Two Richard Hageman pupils, Charles Mareau and Kathleen Southerlin, sang under the direction of their teacher at the Ravinia Park Opera recently, and his recommendation of them (which led to their engagement) was vindicated splendidly, as they made striking successes. The public and the critics were in enthusiastic accord concerning these latest artistic graduates from the Hageman studios. A number of pupils have been coaching with him all summer in the intervals between his periods of labor as conductor at the Ravinia Park Opera.



FREDERICK GUNSTER,

The tenor, photographed at one of the Long Island flying fields, about to soar to greater heights than he has yet explored. He is so frequently seen in the vicinity of the airships, one wonders if the singer contemplates buying a plane for the purpose of commuting between Long Island and New York.



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MUSIC ON THE PACIFIC COAST

INITIAL SUMMER FESTIVAL AT
TACOMA STADIUM A HUGE SUCCESS

Herbert Witherspoon, Florence Hinkle and Lambert Murphy Delight Large Audiences in Final Programs—Twelve Hundred Men in Daily State Encampment Sings

Tacoma, Wash., August 18, 1919.—Six famous artists of song, whose recitals have made Tacoma's initial summer music festival a brilliant success, expressed delight individually over the city's community and musical asset, the Bayview Amphitheater, and affirmed that the infinite stimulus and inspiration swaying the entertainer viewing for the first the iridescent of the packed colossal horseshoe in the northern twilight was a wholly unique experience. With weather conditions perfect, especially of note were the closing concerts of the series. The innovation of a joint recital by Florence Hinkle and Herbert Witherspoon on August 7, artists who made the evening memorable to Tacomans, was followed a week later by the closing attraction, featuring Lambert Murphy in a program of "songs the people love."

It was fitting that Herbert Witherspoon should appear in the stadium course, many of his artist-pupils having endeared themselves to Tacoma audiences, among them Mabel Garrison, while still more recently appeared Lucy Gates, whom the West claims, and welcomed on her return as a product of the Witherspoon New York studios. Lambert Murphy was the master teacher's pupil, as was Florence Hinkle, now Mrs. Herbert Witherspoon.

The Witherspoons came to the Tacoma stadium direct from Chicago, where they had been engaged for five weeks as guest teachers at the Chicago Music College. Their program, offering a variation of charming duets, opened with a group which included a Mozart motet, the exquisite rendering of this number winning the thousands of listeners at the outset. In both solos and duets the remarkable silvery quality of Miss Hinkle's tones was especially noticeable, as was also her enunciation, which with both singers was flawless in the test of open space. There were many solos, including encores, insistent auto horns adding to the tumult of recalls. But the singers were generous, uniting this trait with their combined inimitable artistry.

Lambert Murphy, who sang one week later, on August 14, found himself already famous in Tacoma, although the visit was his initial one to the Northwest. Mr. Witherspoon's announcement while here, that the quality of the concert tenor's tone production was after his own ideals, was sufficient to draw the expectant crowds, but the latter knew also that they were going to hear their cherished songs. Thus was the final concert of the first Tacoma musical festival venture a complete triumph. The

singer, who had come 3,000 miles from his vacation lodge in New Hampshire to sing for the music lovers of the Puget Sound country convened at Tacoma, was quoted as saying boyishly after the concert: "They did seem to like it, didn't they?"

It was known through the flash of signal lights that to passing steamers far on the Sound came the echoes of the ovation given the visiting tenor who was singing the songs the people loved. Among the ballads listed the Irish melodies were given with a vibratory timbre of tone quality and colors that delighted. Of the arias the Handel number from "Jephtha" was exquisitely given, bringing recalls, as did the Mendelssohn "Hymn of Praise" and Rachmaninoff's "Silence of the Night." Other favorites were "Over the Steppes," "I Hear a Thrush at Eve," and Ward-Stephens' "Christ in Flanders." The emotional effect of the latter rendition was shown in the perfect silence of the throng for a moment after its close, when suddenly came the sweeping storm of applause.

Mr. Murphy's accompanist, Edgar Coursen, was in fine accord with the singer, and the Tacoma Symphony Orchestra, directed by John Henry Lyons, also added to the evening's pleasure.

1,200 MEN IN DAILY STATE ENCAMPMENT "SING."

Under the auspices of the Camp Lewis Y. M. C. A., co-operating with the Army Y. M. C. A. at Camp Farwell during the State encampment, a community sing was held every evening, from July 6 to July 20, under direction of Roy D. McCarthy, of the War Camp Community Service. One thousand two hundred men from all parts of the State participated.

K. M. K.

JENKINS SCHOOL OF MUSIC
AT OAKLAND ENTERS
EIGHTEENTH SEASON

Widely Known Institution Has Long Record of Success—Prominent Contralto Announces Betrothal—Notes

Oakland, Cal., August 23, 1919.—One of the most widely known educational institutions of the State is the Jenkins School of Music, Oakland, which enters upon its eighteenth year, with a splendid record of achievement. During the past ten years it has trained more teachers than any other school of music in the West, and pupils have been received from New York, Boston, Salt Lake, the Middle West, British Columbia, Oregon, Holland and Honolulu. That the public and high schools of the Bay counties warmly endorse the work of the Jenkins School of Music in piano, violin, cello, flute and clarinet is in itself the highest commendation of its value to the community and to the State.

There was that in his interpretations that compelled attention and excited great enthusiasm. His phrasing and modeling were clean cut and crisp, and his dramatic inflections were cleverly conceived and executed.

—N. Y. American.

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ALAMEDA SINGER WEDS ON MOUNT TAMALPAIS.

May Liston, daughter of Mr. and Mrs. Frank Liston, Alameda, was married on the crest of Mount Tamalpais this week to Earl Sewall, construction engineer of San Francisco. Parents, bridal attendants, and friends accompanied the young couple to the summit the night before the ceremony, where a dance was held at the Tamalpais Tavern. The honeymoon is being spent on the mountain.

PROMINENT CONTRALTO ANNOUNCES BETROTHAL.

The betrothal of Amy Holman, talented English singer, to Prof. Samuel S. Seward, of Stanford University, was announced this week. Miss Holman has been residing with Signor and Mme. Antonio De Grassi at Berkeley, and since coming from England has taken an active part in the musical life of the Bay cities. For several years she has been contralto soloist at the First Presbyterian Church, Oakland, where her rich voice and charming personality have gained her scores of friends.

Educated at Columbia University and at Exeter College, Oxford, Professor Seward accepted a call in the English

(Continued on page 24.)

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YVONNE GALL SCORES TRIUMPH ON RETURN TO PARIS OPERA

Now Resting in Northern France Before Rejoining
Chicago Opera

Paris, August 6, 1919.—The return of Yvonne Gall to the fold of the Paris Opera served as an occasion for such a demonstration, when the young soprano appeared after an absence of nearly two years in the roles of Thais and Juliet, as to mark her as one of the most popular singers known today to the French capital. Mlle. Gall is being hailed with justice as one of the most talented exponents of French operatic art among the women singers to be found anywhere in France at present. Some critics go so far as to declare that hers is the greatest voice heard at the Paris Opera for a quarter of a century. Be that as it may, Paris, accustomed to count its favorites of the theater among those whose names are constantly on the lips of the gay throngs and in the pages of the newspapers, has suddenly changed front and taken to its very bosom a singer who for modesty and retirement has probably no equal on the contemporary stage. Miss Gall herself takes her triumph modestly, although she does not deny the fact that she simply cannot master the emotion called forth by her reception at the hands of the Parisians.

"I was always quite a favorite with the Paris public," she declared, while arranging the innumerable flower gifts in her dainty apartment in the Avenue Kléber, "but I confess to having felt quite a stranger after an absence of nearly two years, and while not exactly nervous, I did not think that my legs were quite under control as I stood in the wings prior to my entrance. After the act, I could hardly hold back my tears as I bowed to the audience, for the warmth of the reception took my breath away. When the performance was all over, I had to have a good old fashioned cry to steady my nerves.

"The first of November will see me again in Chicago, where I am to sing a number of new roles. I look forward with a great deal of pleasure to the coming season in America. First of all, I am no longer a stranger, and secondly, I have learned to appreciate American audiences and to respect their judgment. You know that the opinion is still prevalent in Europe that art and America are foreign to each other. Only a few days ago, a well known singer told me that America does not know much about art. 'Voilà, mon vieux, que vous vous tromper,' I told him. 'Just try to do something inartistic, and you will see.' I have to laugh when I see how confident some of our artists are of being able to conquer the American public. They do not realize that it is the hardest, though the kindest, public to be found anywhere.

"I have nearly forgotten that it is necessary, at least unavoidable, to have a vacation during the summer. I am going to have one on the north shore of France, in a small village where I can go about in a calico dress and sandals without shocking the neighbors; where I can row

and swim and walk to my heart's content, and where dancing music of the jazz band kind would bring the local gendarmes on the run.

"No, I am not worried about the political and economic problems of the day. I am a Parisienne, and being such, an incurable optimist. Things will right themselves. You see if they don't. Then why worry? If anything ever troubles my dreams, it is the thought of how America will receive me this year. But the American season is three and a half months away, and in July the winter seems an eternity distant."

New York Symphony Concert at Prospect Park

One of the largest audiences of the summer season of outdoor concerts given in Greater New York assembled at Prospect Park in Brooklyn, on Wednesday evening, August 27, when the New York Symphony Orchestra, with Willem Willeke conducting, and Della Baker, coloratura soprano, gave a program of decided excellence. The "Leonore" overture, No. 3, Beethoven; andante from Tchaikowsky's No. 5 symphony; rhapsody, No. 2, Liszt; "Der Freischütz" overture, Weber, air by Bach; Hungarian dance, Brahms; polonaise, Thomas; the polonaise from "Mignon," Thomas, and Tchaikowsky's "1812" overture constituted a selection of orchestral numbers which was thoroughly enjoyed by all present.

Miss Baker gave the "Mad Scene," from "Lucia," Donizetti, the lovely tones of her voice and finished execution of this ever favorite number bringing forth a burst of applause that left no doubt as to the impression her singing made upon the large audience. Her encore, "Lo, Here the Gentle Lark," Bishop, was equally well received, and following this Hon. John N. Harmon, Commissioner of Brooklyn Parks, made a short address and presented Miss Baker with a bound copy of the Francis Hopkinson songs, which the Mayor Hylan People's Concerts, during the 1919 season, have brought before the public, this being the 100th anniversary of the first American composer. The speaker

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also complimented Chamberlain Berolzheimer upon all that he has done for free park music in New York. "The Star Spangled Banner" was then played. All in all the occasion was a notable one.

Summer Students of M. S. M. Give Concert

The Metropolitan School of Music, which is a branch of the Ziegler Institute of New York, closed a brilliant summer season of education and public work with an operatic concert in the Coleman House Casino, Asbury Park, on Wednesday evening, August 20, given by four of its pupils, assisted by William Tyroler, coach and accompanist, and Donald Brooks Smith, baritone. The students appearing on the program were Claire Gillespie, coloratura soprano; Sonia Vergin, soprano; Arthur Greenleaf Bowes, tenor, and Stella Bonnard, contralto. Established on a permanent basis for complete musical courses, the school will be conducted throughout the winter at Asbury Park, with Mme. Ziegler giving her personal attention to the work every Wednesday.

Monday Morning Musicales Artists Engaged

Announcement has been made of a series of eight Monday morning musicales, to be given at the Hotel Bellevue-Stratford, Philadelphia, during the season 1919-20, under the management of Mrs. Harold Ellis Yarnall. The artists engaged to appear are Amelita Galli-Curci, John McCormack, Frances Alda, Alfred Cortot, Carolina Lazzari, Rudolph Ganz, Charles Hackett and Edward Lankow.

Edwin Hughes on Vacation

Edwin Hughes, who has been in New York teaching a large class of summer students, has just finished his special course and has left for a well earned vacation. He will go directly to Falmouth, Mass., to visit some friends, and from there to Whitney Point for the remainder of the season. He will return to New York on October 1 to get ready for his concert season, which starts in New York on November 4.

Asbury Park to Hear Kingston and Picco

Morgan Kingston, the Metropolitan tenor, and Millo Picco, the newly engaged baritone of the same company,



"Have a smile with me," says Sascha Jacobsen, violinist (on the right), to his manager, Victor Winton, of Winton & Livingston, Inc., who stands in the center. They are having the smiles as anyone can see, although Sam Chotzinoff, Jacobsen's accompanist, seems rather disinclined to indulge in one.

will celebrate their return from Ravinia Park, Chicago, with a concert at Asbury Park, N. J., on Thursday, September 4. Kingston and Picco also appear later in the month at Scranton, Pa., in a quartet, the other members of which are Margaret Matzenauer and Nina Morgana.

Hiner's Million Club Band to Tour United States

Dr. E. M. Hiner, the well known conductor of Kansas City, has recently announced that beginning at the time when the harvest music festival is held in October, his band will henceforth be known as "Hiner's Million Club Band." This organization, which enjoys great popularity in Kansas City, will participate in the October festival, the musical program of which is under the personal direction of Dr. Hiner. When not giving concerts in its home city, the band will spend its time in concertizing throughout the United States.

A recent issue of the Kansas City Journal, in speaking of the possibility of the organization of a municipal band, said:

The municipal band is actually in more than theoretical existence, for in Doctor Hiner there is a leader admirably qualified for leadership and able to put out a band second to none in the country with proper support. There is no intention to disparage in the remotest degree any other individual or organization in this discussion, but Doctor Hiner appears to be the logical organizer and head of a municipal band if one is to be established.

"The Magic of Your Eyes" at the Strand

A feature of the musical program at the Strand Theater recently was the singing of Eldora Stanford of that charming ballad, "The Magic of Your Eyes." Miss Stanford possesses a soprano voice of power, and she knows how to use it expressively. Her rendering of "The Magic of Your Eyes" was a pure delight to the crowded audiences that flocked to the Strand at each performance. The song was composed by Arthur A. Penn, who thus has to his credit two of the greatest favorites now before the public, for his "Smilin' Through" is literally carrying all before it. Both numbers are published by M. Witmark & Sons.

Diaz and Denton in Texas

Rafaelo Diaz, tenor, will return to his native state of Texas for a fall concert tour, in joint recital with Oliver Denton, American pianist. They will give concerts in San Antonio, El Paso, Denton, Laredo, and several other cities.

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MARGARET ABBOTT AND "SMILIN' THROUGH."

The above snapshot was taken of Margaret Abbott, the contralto, in her garden at Waterville, Me., where she sang recently at a benefit concert (the piano was hidden behind the trees.) She achieved a great success with Arthur A. Penn's "Smilin' Through," which she was obliged to repeat three times. She also sang "Values," by Frederick W. Vanderpool, which was well liked. Miss Abbott has been out of the concert field for a year owing to a serious attack of the "flu," but she is now planning to return to her concert and oratorio work next season.

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**NOTABLE PRODUCTION OF
 "MANON" OPENS EIGHTH
 WEEK OF RAVINIA OPERA**

Edith Mason and Orville Harrold Stars of the Occasion—Record Breaking Audience Greet Scotti in "L'Oracolo"

Ravinia Park, Ill., August 23, 1919.—By the time these lines are published the 1919 operatic season at Ravinia will have come to a close, as the swan song of the present season, which, by the way, has been one of the most brilliant ever registered, will have been sung on Labor Day, September 1, with an extraordinary performance headed by Antonio Scotti. Louis Eckstein showed great acumen by re-engaging Mr. Scotti after the first two performances of "L'Oracolo" given at the beginning of the season, as each of the performances at which the great baritone was billed drew attendances among the largest the park has had. Not only were all the seats taken, but hundreds of standees surrounded the pavilion, and many were content to hear the performance in this way. Following its invariable rule of giving the habitués of Ravinia Park new works weekly, the eighth week was opened on Sunday night with "Manon."

AUGUST 17, "MANON."

Massenet's likable opera was admirably presented with Edith Mason and Orville Harrold, sharing first honors in the success of the night. Miss Mason made an alluring Manon. She was captivating, graceful, cute, and her presentation was altogether most appealing and engaging. Besides being radiant to the eye, her voice gave unalloyed pleasure to the ear. The possessor of a voice of uncommon beauty, Miss Mason bubbles with intelligence; and knowing all the secrets of the art of singing, she modulates her organ at will and shades her tone with many colors, making her performance most interesting to the followers of the difficult art of singing. The farewell to the little table, as sung by this gifted soprano, is one of the most poignant episodes heard in any opera. Without using the so-called sob note, Miss Mason, nevertheless, made the real pathetic appeal demanded by the composer, and in the St. Sulpice scene she reached an even higher sphere, displaying fully her remarkable vocal equipment. With such a Manon, the task given to Orville Harrold, the Des Grieux of the night, was comparatively an easy one, and no tenor could have failed to make an impression. Orville Harrold, a master singer, delighted his audience by his splendid delivery of the "Dream," which aria was sung pianissimo throughout, as it should be, and the effect was highly artistic. In the St. Sulpice scene Mr. Harrold was also highly satisfactory, winning prolonged applause after the aria "Ah fuyez."

Leon Rothier was a dignified and well groomed Count. The Lescaut of Thomas Chalmers was capital. Mr. Chalmers has been heard at Ravinia in many roles, always giving entire satisfaction, but probably his best work was accomplished in the Massenet opera, not only through his singing, but also through the portrayal of a most difficult



HOWARD D. MCKINNEY,

Composer-pianist, who was heard as accompanist for Ethelynde Smith at a concert given in the Ballantine Gymnasium, New Brunswick, N. J., under the auspices of the music department of Rutgers College. A special feature of the recital was Miss Smith's rendition of "De San' Man's Song," composed by Mr. McKinney, and in reviewing the concert the local press was highly enthusiastic in praise of his sympathetic accompaniments, as well as his ability as a composer.

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 in voice production*

Beginning on October First

Owing to the success with which Mme. Davies' Bi-Weekly assembly classes for professionals and lay musicians have met, these will be (by request) continued throughout the winter, being held on Tuesday and Friday evenings at 8.15.

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part, often exaggerated by those who sing it. In the hands of Chalmers, the gambler and blackguard in the Abbe Prevost's immortal romance was a great role.

A newcomer at Ravinia, Hubert Schmit, did so well in the role of Guillot as to warrant further appearances, and indeed the stage lost much when this young Frenchman entered the business field, in which it is said he has been most successful, instead of entering the profession where, no doubt, he would have made a name for himself. Upon his entrance on the stage, a good Samaritan gave him a hand, thus encouraging the young debutante. Louis D'Angelo and Philine Falco, in their respective roles of De Bretigny and the Servant, did well, and with Richard Hageman at the conductor's stand the score was given an illuminative reading.

AUGUST 18, SYMPHONIC CONCERT.

The regular symphonic concert took place on Monday evening.

AUGUST 19, "CARMEN."

On Tuesday evening "Carmen" was repeated with the same cast heard at previous performances, with the exception of Thomas Chalmers, who succeeded Millo Picco as Escamillo.

AUGUST 20, "THE SECRET OF SUZANNE."

On Wednesday evening "The Secret of Suzanne" and "The Jewels of the Madonna" gave another chance to hear Florence Easton in two of her best roles.

AUGUST 21, "MANON."

"Manon," with the Metropolitan cast heard the previous week, drew another big house. Edith Mason as Manon repeated her former success and was ably seconded by Orville Harrold as Des Grieux. The Lescaut of Thomas Chalmers was even an improvement on his former admirable conception of the part. The balance of the cast was most satisfactory, and the score was given under the baton of Richard Hageman.

AUGUST 22, "L'ORACOLO."

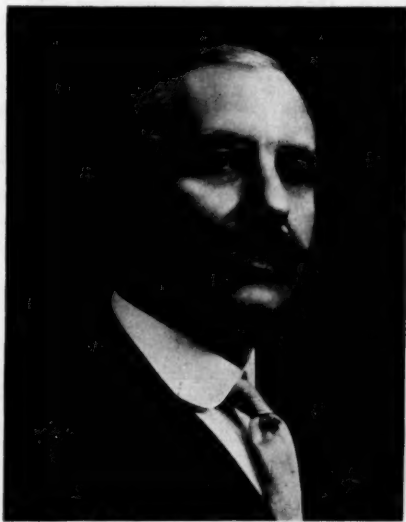
A record breaking audience greeted Scotti on his re-appearance in "L'Oracolo," in which he created a furore at Ravinia the opening night of the season. The same cast heard previously ably seconded the star. The second act of "Madame Butterfly" was also presented, with the gifted baritone giving his polished presentation of the American Consul. Butterfly was again entrusted to one of the best exponents of the role—Florence Easton. Papi conducted both operas.

AUGUST 23, "ROMEO AND JULIET."

"Romeo and Juliet" was given on Saturday night, and will be repeated on Tuesday of next week, when a review will appear in these columns. RENE DEVRIES.

Douglas Powell Accepts Prominent Position

It has been announced that, beginning with the fall session, Douglas Powell, the well known New York vocal teacher, formerly of Cincinnati and Paris, will head the



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DOUGLAS POWELL.

voice department of the Conservatory of Music of Wesleyan University, Lincoln, Neb., Carl Beutel, director. Mr. Powell will leave New York early in September and has leased a house situated at University Place, Neb., where he will be located with his family.

When seen by a MUSICAL COURIER representative at his studios in the Metropolitan Opera House, which have always been a bee-hive of activity, he was most enthusiastic about the change.

"You see," he began, "I had thought of returning to Paris, but conditions at present did not warrant it. I have always wanted to go West, and while I regret having to give up my New York pupils, when the offer was made me by Mr. Beutel, whom I knew in Cincinnati, I thought it was the best thing to do. The university, I understand, is one of the finest of its kind in the country, and I am looking forward with a great deal of pleasure to my work there."

When Mr. Powell was approached upon the subject of resuming his New York teaching, he said that it was quite

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will be available for concerts after February 10th, 1920, and has given written authority to R. E. JOHNSTON to arrange bookings for ten concerts for her, following her Metropolitan appearances and has also given him an option on all additional concert appearances during the balance of the season of 1919-1920.

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possible that he would come on next summer and hold a special class then, as he did not want to get out of touch with New York and the many pupils and friends he has here.

It will be remembered that Clara Loring, the young soprano who created quite a stir at her appearance several seasons ago at one of the Manhattan Opera House Sunday evening concerts, is a pupil of Mr. Powell's. Owing to her success upon this occasion, she was immediately engaged to sing on tour with the Bracale Opera Company, with which organization she created another favorable impression. James Harrod, also well known in musical circles here, and Cecelia Hoffman are listed among his pupils. Queenie Smith, formerly ballet dancer of the Metropolitan Opera House, has been studying voice with Mr. Powell for some months past, and has been engaged by a prominent theatrical firm to be starred next season in a high class musical comedy, in which she will have an opportunity to reveal both talents.

Compiling Lists

One of the inevitable and at the same time extraordinary and peculiar conditions that always seem to attend the compiling of any list of names is the number that are omitted. No matter how great care is taken, all known authorities consulted, comparisons made, and every list gone over and over many times before presenting it to the public, the same result is sure to stare one in the face at the end. It is not names of the obscure and unknown that escape the writer, but in many cases those whose names are really "household words." This much by way of excuse to Gena Branscombe, whose name was omitted from the list of women composers in a recent issue of the



Armitage's Tribute to Wadler

A head's a head, for all a' that.
But to get ahead,
With a head of distinction,
Ah! That's using your head!

M. Armitage.

MUSICAL COURIER. Just as a matter of record, it may be mentioned that Gena Branscombe was born in Canada, but there are extenuating circumstances. Her ancestors landed in New York, or rather at what is now the Brooklyn Navy Yard, in 1630, but when the Revolution came the brothers disagreed, three of them sticking to the King, three others declaring for George Washington. The Tories were granted lands in Canada, and it was one of those brothers who was Gena Branscombe's great-great-grandfather.

It was when she was very young that Miss Branscombe was sent to Chicago for her education, and she has lived in the United States ever since, and being married to an American, John Ferguson Tenney, has full claim to be enrolled among the American women composers.

A list of Gena Branscombe's compositions includes one hundred published songs, four cycles for solo voice, three suites for piano, suite for violin, fourteen choruses for women's voices, and a "Festival Prelude" for orchestra, composed for the MacDowell Festival at Peterboro in 1914. This work was heard again in New York, under the baton of Arthur Bergh, and also at the San Francisco Exposition. Her compositions are published by the Arthur P. Schmidt Company, who have issued an attractive booklet which shows that her songs are on the programs of the leading singers of the country. At the Chicago Musical College, Gena Branscombe twice won the gold medal for composition.

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The Maurel-Seagle Tour

Barbara Maurel, the mezzo-soprano of the Boston Opera Company, who is to make a joint recital tour this fall with the popular American baritone, Oscar Seagle, is spending the month of August at the summer home of the latter and his wife, at Schroon Lake in the Adirondacks. When the arrangements for the joint tour were completed, Mrs. Seagle very kindly suggested that Miss Maurel spend her vacation with them, and thus the two artists could arrange their programs at their leisure. Mr. Seagle, who has the reputation of making unique and artistic programs, has selected some beautiful duets for their forthcoming

concerts. These programs contain not only the gems of the classical masters, but also works of a lighter and more popular nature by modern American composers. The baritone has found some delightful English songs for Miss Maurel, as well as others of a more serious nature, which she will sing next season. The tour will open in Corey, Pa., on October 2, with the following dates already booked: October 7, Fairmount, W. Va.; October 10, McKeesport, Pa.; October 13, Steubenville, Ohio; October 16, Huntington, W. Va.; October 21, Hillsboro, Ohio; October 24, Zanesville, Ohio; October 27, Richmond, Ind.; November 3, Bowling Green, Ky.; November 12, Latrobe, Pa.



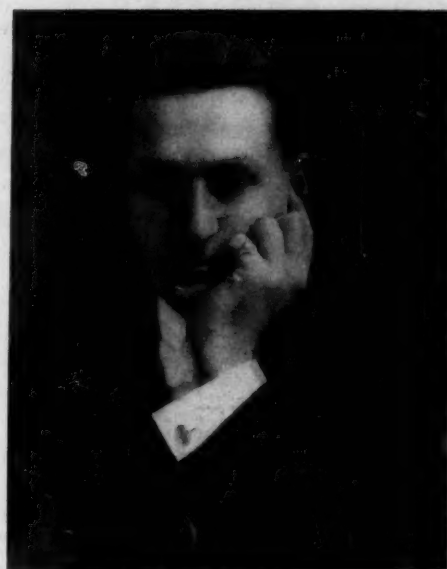
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Morgana's Career Full of Brilliant Events

Many interesting incidents have occurred in the upward climb of Nina Morgana, who now ranks high among coloratura sopranos of the day. In 1901, when a tiny child, she appeared at the Pan-American Exposition, singing ballads in "The Streets of Venice." As a child prodigy she was in great demand at concerts for charities. At a great concert given at Convention Hall in Buffalo for the San Francisco fire sufferers, Nina Morgana was the star soloist.

Later this talented singer left for Milan with her parents, where she spent years in hard work, and as this required considerable funds, she could not even afford gallery tickets to hear opera or the great singers. "The first time I entered the doors of La Scala," said Miss Morgana, in telling of those days, "was to sing." After a year's study with her famous teacher, Teresa Arkel, she was allowed to make her debut, singing in the town of Alessandria. The manager of La Scala, who came to hear her, immediately engaged her for that famous opera house, where she made her debut as the Forest Bird in "Siegfried." She was rewarded with great success, and soon after made a tour of Italy.

Enrico Caruso, when he heard her as a child, predicted that she would rank with the "greatest of great sopranos." The La Scala Opera Company of California engaged Miss Morgana to sing the leading roles last fall, and in the spring she appeared in concert with the great tenor in many cities, everywhere being greeted with enthusiastic praise by the critics. That an even greater career awaits her is the firm belief of her hosts of admirers.

Martinelli to Tour

Previous to his annual Metropolitan Opera engagement, Giovanni Martinelli, tenor, will give a concert tour visiting Chicago, Syracuse, Detroit, Canton, Philadelphia and Toronto. Mr. Martinelli is now resting in Italy after his Covent Garden season.



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N. Y. TRIBUNE—Found great favor with his audience.

N. Y. GLOBE—Beautiful voice and thrilling range.

N. Y. EVENING SUN—Davis sang admirably.

N. Y. JOURNAL—Ernest Davis scored an ovation, and was compelled to respond with several encores.

N. Y. AMERICAN—Davis is a tenor of manly presence and resonant voice, which he revealed to advantage in "Che Gelida Manina" and "Ridi Pagliaccio."

50 Concerts Booked for Next Season

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Edith Mason's Mexican Success

On Edith Mason's first visit to Mexico City in 1918, she quickly established herself as a great favorite with the opera going public. This spring her appearances with the Del Rivero company brought her the most extraordinary praise. From the great mass of notices written about the young American prima donna a few have been selected and are given here. It would require almost the major part of an issue of the *MUSICAL COURIER* to reproduce all the good things that were said about her singing by the Mexican critics:

AS MIMI IN "LA BOHEME"

Above all the artists, Edith Mason showed her mastery of the art of singing. Besides possessing a voice of most beautiful timbre,



EDITH MASON,
Soprano.

she has perfect pitch and an absolute equality in all the registers. Her aria in the first act was an exquisite thing and in the last act she sang with sublime art and feeling.—*Excelsior*, April 24, 1919.

Edith Mason is a charming and most excellent singer. Her voice of exquisite delicacy is like velvet. She delights us first of all with her school of singing. The purity of her vocal emission is extraordinary. In truth, added to this, she always expresses in her art such true sentiment that frankly we prefer her to many so called "stars." She fulfilled her role brilliantly and was received with many demonstrations of admiration.—*Universal*, April 24, 1919.

Edith Mason was excellent in the entire opera. Besides her voice of caressing and suave quality, over which she has complete control in the purest school of singing, she knows how to incarnate all the emotions of her role, putting into her voice the passionate exaltation, the languor of illness, the sadness and the sweetness of her life illuminated by the miracle of love and martyred by tuberculosis.—*El Nacional*, April 24, 1919.

AS QUEEN IN "THE HUGUENOTS"

The Queen Marguerite of Edith Mason was a surprise, so full of charm, of grace, that she seemed really the queen of the old region of Tarena. We did not realize how completely she dominates the art of "bel canto." She was irreproachable both in the musical and dramatic aspects of the role. The delicious freshness of her voice, added to the supreme art with which she uses it, moved the public to her one of the most spontaneous and greatest ovations of the night.—*Universal*, May 3, 1919.

Edith Mason easily overcame the vocal difficulties of her role as the queen, and her singing is perfection itself. In our judgment it was without doubt the best singing of the night.—*El Herald*, May 3, 1919.

AS NEDDA IN "PAGLIACCI"

Edith Mason is a charming Nedda, splendid vocally and most sure of her role. Her aria in the first act was sung with the nonchalance that it demands. She has Latin passion which charms and seduces.—*Universal*, April 30, 1919.

AS GILDA IN "RIGOLETTO"

Last night there were two great impersonations on the stage. Titta Rufo as the Jester and the charming Edith Mason as Gilda, his daughter. She interpreted the role splendidly. The "Caro Nome" was delicately and exquisitely sung, and after it she received a tremendous and merited ovation.—*Democrata*, May 11, 1919.

Edith Mason was justly and warmly applauded, during the entire opera, but most especially after the "Caro Nome" and again at the end of the third act, where she sang a marvelous high E flat which caused a sensation.—*Excelsior*, May 11, 1919.

What a rare and beautiful artist for her equilibrium, her control and her mentality is Edith Mason. She portrayed the role of Gilda in an irreproachable manner, and once more demonstrated her excellence in singing with the marvelous voice she possesses. She was truly superb.—*Universal*, May 11, 1919.

AS FIORA IN "THE LOVE OF THE THREE KINGS"

Edith Mason is the same admirable Fiora we heard last year. As Fiora she surpasses herself. Singers, as a rule, put at the service of art only the throat, for ordinarily that is all they possess. Edith Mason offers far more, apart from her throat: her intelligence and her heart. This artist, whom the cultured public of Mexico put in the very first line among the artists of this great company, confirms her unique qualities as interpreter in "The Love of the Three Kings." She is a beautiful, convincingly complete, irreproachable Fiora.—*Carlos Gonzales Peña*, in *Universal*, May 29, 1919.

We should erect a monument of hearts to the beautiful and admirable Edith Mason if only for the way she knows how to interpret, to incarnate this mysterious sinner, great as her sin. No.

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Miss Mason, say what she wishes, is not Miss Mason; her soul is entirely Latin. If she were born on the banks of the Hudson or near the Rocky Mountains it was merely a contradiction of the marvelous artistic nature she possesses. She is a Latin, and feels and loves in the same way as do the women who carry the sun in their veins.—*Riva Nortes*, in *Democrata*, May 29, 1919.

Edith Mason, divinely and artistically gown, sang in a marvelous way, and we do not need to fear the sin of exaggeration when we say that never has she sung in Mexico in the way she

did last night. She was magnificent.—*De Compostela*, in *Excelsior*, May 29, 1919.

Seidel a Maine Festival Soloist

Toscha Seidel will play the Mendelssohn concerto with an orchestra made up of Boston Symphony players under the direction of William Rogers Chapman at the Portland and Bangor (Me.) festivals, early in October.

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Votichenko an Enthusiastic Autoist

Mr. and Mrs. Sasha Votichenko are planning to take a motor trip the latter part of September in the automobile which Votichenko recently purchased and which he drives himself, stopping on their return trip for a short visit to Niagara Falls.

Votichenko believes that musicians should occasionally seek relaxation from the nerve strain of creative work in some form of physical exercise or manual labor, and with this end in view he is at present attending the Atkinson Automobile School in New York, learning not only how to repair a machine, but becoming familiar with every form of automobile mechanism and construction.

Although recently Votichenko was arrested twice for speeding, his enthusiasm for motoring remains undaunted. He believes that an artist who has spent a few hours in

vigorous exercise outdoors, away from the tedious monotony of his daily tasks, invariably returns to his artistic work or creative endeavors with renewed confidence, enthusiasm and health.

"Smilin' Through" Controversy Unsettled

Several weeks ago there appeared in these columns a number of arguments for and against the addition of a third verse to Arthur A. Penn's "Smilin' Through." Since that time communications on the subject have continued to pour into the offices of M. Witmark & Sons, the publishers. Appended are a few selected from the many.

In favor of third verse:

It is a very beautiful, heart touching song and I will be very glad to use the third verse you have written. In my opinion it adds greatly to the song. MARION S. MONSON.

It is certainly popular and I am glad that you have written the third verse, for I shall use it whether it is published or not. ALLACE TUTTLE.

The third verse is an excellent addition; by all means add it. MRS. ARCHIE MCCOY.

Adding a third verse would do no harm. MRS. F. P. DENISON.

The new stanza would make it far more complete and greatly enhance its human interest. WARREN H. GALBRAITH.

I like your idea of a third verse. JACK HENDERSON.

With the addition of a third verse, the public would be better pleased. J. T. RANSON.

The third verse is wonderful and should be by all means sung. To me this verse is beautiful and balances the song. FRANK HAYEK.

The third verse is the charm of the whole thing. "Smilin' Through" is taking like the measles around here. BERNICE BENNETT BOWNE.

I would heartily approve of the addition of the third verse which you quote. SOFIA STEPHAN.

My suggestion would be to add the third verse. WILLIAM H. HEMINGSEN.

Recently I included the third verse. The unanimous verdict was that it made a great improvement in the song. ERNST CARL.

The third verse will be most acceptable. MARGUERITE HEER.

I have used the song in my studio for the past season with splen-

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d'd results and shall value the third verse very much for the coming season's work. JESSIE W. ALLRA.

I think the third verse is a happy thought. W. E. ANDERTON.

Am so glad that you have written another verse to "Smilin' Through," because I just love the song so much. FLORENCE ROBBECHT.

Letters against the addition of an extra verse:

Why spoil a perfectly good song by making it too long? BEN REDDEN.

The song is short, but you have expressed your ideas beautifully. EDGAR D. KENNEDY.

My opinion is that it would be a mistake to add the third verse. It is a gem as it stands. W. V. FETT.

I can't believe the extra verse, as good as it is, would improve the song. It is a delightful bit of music. Z. S. BUTTELMAN.

It represents a little classic and is complete. DR. J. W. HOLLAND.

I like your song just as it is. WILLIAM SAAL.

I like the song very much and it has been successful every time I have sung it, so I hardly see the need of lengthening it. OSCAR F. COMSTOCK.

In my opinion the song is complete and does not need a third stanza. HELEN M. SRAFFE.

To me the song is complete just as it is published. SARA A. BURBANK.

"Smilin' Through" is complete now just as it stands without the additional verse. CHARLES TAMME.

Personally I prefer to sing it as it is now. FREDERICK GUNTHER.

Now it never occurred to me that it was too short, but rather that it was one of those sweet morsels of goodness that we are always searching for and seldom find. J. WALTER HUMPHREY.

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**BLANCHE GOODE, PIANIST
—AND INCIDENTALLY HOTEL
IMPRESARIO AND WAREHOUSE
MANAGER FOR THE RED CROSS**

**Incidents of a French Year in the Life of a Young
American Artist—How It Feels to Be Responsible
for Eleven Thousand Dozen of Pajamas**

Blanche Goode came home from France last week after a year or so of service with the Red Cross, a year in which she did a number of things quite different from the piano playing and teaching which is her regular profession. One suspects that Miss Goode must have decided executive ability, for she is the head of the piano department of Smith College and was the head of several things in France, including a hotel and a warehouse. It is sure to be a bit tame for her next season, when she resumes her concert playing and her teaching. The Musical Courier asked Miss Goode to jot down a few incidents of Red Cross life in France that might make a picturesque story, and she jotted them down so well that they are used just as she sent them. Here they are:

As I have neither won the Croix de Guerre or captured seventeen Germans at once, my own participation in the gigantic world maelstrom seems so infinitesimal that in all seriousness I hardly dare to speak of it. Not being allowed to fight for my country, the least I could do was to help those who did. This was a great privilege, and it will always be the most vivid and outstanding experience of my life.

So much has been said about the "spirit of our men," but never enough. Their cheerfulness, their adaptability to the strangeness of a foreign country and foreign customs is an amazing study in psychology. You read much of the exaltation of the dying soldier—I never saw this, but what I did see was the utter nonchalance with which men met death. As one boy said, "they just curled up and died." Never a word of complaint—it was the thing to do.

AT THE MOVIES.

In the hospital at Joinville-sur-le-Pont (Camp Hospital No. 4) during the Chateau Thierry drive, men were being brought in as fast as ambulances could bring them. Of course, the serious cases were cared for first. One evening there were about thirty men, all wounded but "walking cases," awaiting their turn, but when the nurses



A PIANIST WITH THE RED CROSS IN FRANCE.

Blanche Goode, pianist, and head of the piano department at Smith College, returned home a week or two ago after a year's service with the Red Cross. Miss Goode for a long time had charge of the entire embarkation service of the Red Cross at Marseilles. The center picture shows her (left) with Miss Draine, from Louisville, distributing famous Red Cross comfort kits to soldiers who are just going aboard the steamer to sail for home. The picture above is a similar scene, in which it is interesting to notice the many varieties of soldiers, sailors and civilians. Below one sees Miss Goode with a group of soldiers in the Red Cross warehouse at Marseilles, of which she was in charge before taking up the embarkation service.

went to bring them to the surgery they could not be found. An alarm was sent out, and finally they were all discovered at the Y. M. C. A. movie show, smoking and laughing, utterly oblivious to the fact that they had just come out of one of the most terrible battles in history and were soon to take their turn on the operating table. Such is the American soldier.

THREE YEARS A PRISONER.

My work also brought me in contact with the refugees. These desolate people have lost all—their farms, their homes and, in nearly all cases, most of the men of the family except the old. It was my job to get food, clothing and medicine for them, which is not so easy as it sounds. One day I found a family of ten in one tiny room celebrating the return of the father, three years a prisoner. He was ill, emaciated, barely able to sit up, but they were having their bottle of wine, honoring the return of their own.

At one time I had to build, equip and run a canteen. All the labor was done by "boche" prisoners. One of the most amazing things was to see the French guard throw his gun to one of the prisoners to keep for him during the day. I also gave away hundreds and hundreds of sweaters, socks, pajamas, helmets, bath robes, all donated by American people through the Red Cross. In the "knitting" days, when theaters and concerts were invaded by the clicking needles, I used to wonder where all those articles went. Now I know, and yet there was never enough, except pajamas. At one time we had 11,000 dozen in one warehouse. I was asked for everything, even bathing suits. One young member of the A. E. F. could not believe that the Red Cross was not furnishing these garments to the soldiers. Our headquarters was a seething mass of interest. We were almost forced to run a marriage bureau as well. It was, indeed, sometimes difficult to maintain cordial relations between the French brides and their stalwart husbands of the A. E. F.

One of the most fascinating things about welfare work is that you are always doing things you have never done and doing them with perfect confidence that you are exactly the person for the job. When I was made directress of a Red Cross hotel, the officers' rest house at Marseilles, although my ideas of what to do with a hotel were of the vaguest—in fact I might say extremely ephemeral—nevertheless, I ran it. I do not believe that John McE. Bowman will ever ask me to take over any of his great hostleries, but in my own defense I will say that many officers of the Expeditionary Force were made comfortable in spite of the most trying conditions. When this hotel was closed I was given complete charge of the embarkation service at the port of Marseilles. This was looking after the returning soldiers, and happy work it was. I am not statistically inclined, but I don't mind saying that we made 65,000 comfort kits in three months and distributed them on the docks as the boys went up the gangplank. And how happy they were. Four strippers, three strippers, two or one—all mad to get home. Sometimes the loading would be delayed. One day a youngster half way up the gangplank espied his pal, who had just one foot on the



"DOG DAYS."

"Every dog has his day" is a good old proverb, and judging from the accompanying snapshot of Paula Pardee, the pianist, and her four-legged friend, this one is having his now!

hallowed plank. Quick as a flash he called back: "Look me up, Jimmie, if you ever get over."

These are a few incidents that occur to me. Stories from the men themselves were hard to get, for a good soldier never tells anything. If this sounds sketchy, I can only refer you to Edna Ferber's splendid story, "The Tough Guy." He became a hero and returned to his home town wearing his cross proudly—but silent. Not a word about the war could his old cronies get out of him, until finally, after endless urging, he spoke: "Gee!" said he. "It was fierce!"

Emma Roberts to Tour South Extensively

Daniel Mayer announces that on account of the number of engagements which have been closed for Emma Roberts, the contralto, in the South, she will be busy in that section of the country during November and early December. Miss Roberts will go South immediately after her engagement at the Metropolitan Opera House, Philadelphia, on November 8.

Canada to Hear Amato

Pasquale Amato, baritone, now in Italy, will appear in concert at Montreal, and Brockton, Mass., prior to re-joining the Metropolitan Opera Company.



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NEW YORK THURSDAY, SEPTEMBER 4, 1919 No. 2058

When a composer loses his key his composition comes to a deadlock.

The New York Symphony played a new work over in Brooklyn the other evening. According to the program it was: "Overture—Le Freischütz."

Brescia, Italy, not far from Milan, is the first town to revive Wagner's dramatic works in that country. A performance of "Lohengrin"—in Italian, of course; Wagner is never sung in German in Italy—took place there during August.

The preliminary rehearsals of the New Symphony Orchestra (Artur Bodanzky, conductor) are scheduled to begin September 10 and will continue daily until the opening concerts on October 9 and 10. The full list of New York concert dates and soloists follows: October 9 and 10; October 23 and 24, Jacques Thibaud; November 5 and 7; November 25 and 26, Harold Bauer; December 9 and 10; December 26 and 28, Guiomar Novaes; March 30 and 31, Leopold Godowsky; April 29 and 30, Fritz Kreisler. Mr. Bodanzky was scheduled to return to New York from Seal Harbor about September 4.

In The New Statesman (London) a writer says that war morality is morality touched by emotion and adds that while it was virtuous to hate Germans during the war it is irksome and impractical to do so now that all of us must soon enter into direct political and business contact and indirect spiritual and artistic contact with them. How this applies to music, so far as the public and professional are concerned, is obvious. We have won the war and the prime need, says The New Statesman writer, is "to get rid as quickly as possible of the war spirit." The only example of immortal hate without compromise is Satan, in "Paradise Lost."

As an example of what can be done to present American music in a worthy and dignified manner to our foreign friends we give in full herewith the program of a concert given at the Salle Gaveau, the principal concert hall of Paris, on May 26 last, by an orchestra composed of artists from the Conservatory Orchestra, which visited us last year, and conducted by Lieutenant Chalmers Clifton, formerly conductor of the St. Cecilia Society of Boston: "Ormazd" (Poème Symphonique), Frédéric Converse; Concerto No. 2 (piano et orchestre), Edward MacDowell, Madeleine de Valmalette; "Aimons-nous et rêvons," "Je ne chercherai pas," "Oh! mon amour," "La mélodie aimante"—mélodies—Blair Fairchild, Mme. Jeanne Montjovet; Elégie (violoncelle et orchestre), Templeton Strong,

André Hekking; Etude symphonique (violin et orchestre), Blair Fairchild, Samuel Dushkin; Ouverture pour une Comédie, Henry Gilbert.

Tuesday, October 7, marks the beginning of the twenty-first year of the Guilman Organ School. It is doubtful if any other school devoted to one special branch of music has ever had so long a continued existence in America. Its graduates are scattered throughout the United States occupying many of the most prominent organ positions, and its success redounds to the energy and artistic ability of its founder and director, Dr. William C. Carl.

That John McCormack just can't help making money, whether he sings or not. His latest hobby is to establish a herd of Guernsey cows at his summer estate in Roton, Connecticut. He bought \$40,000 worth of them up at Oak Farm, Scituate, Mass., the other day, including one thoroughbred named Eileen, who all by herself cost him \$10,000. But only two hours after he bought her, she gave birth to a calf, valued at \$3,000 as soon as it was born, making the net price \$7,000. John makes his first appearance as an exhibitor at the Boston Fair, Readville, Mass., in September. Perhaps he is ambitious to bring down those terribly high "trust" prices on milk that prevail in New York.

The announcement in some of the dailies that Felix Weingartner is likely to come to America next spring to conduct a festival of "special classical music" to be given at the Lexington Theater, New York, after the close of the German season there, is, to say the least, premature. Weingartner is perfectly willing to come to America, would be glad to do so, in fact, as he told César Saerchinger, the MUSICAL COURIER's special correspondent, several months ago. But since that time he has accepted the position of director of the Vienna Folk Opera. Whether or not his work there would permit him to come here in the spring is a question. The "Herr Direktor" in all German houses is not likely to have the easy time and the freedom that was his before he was responsible to the entire personnel, as he is today.

Once upon a time there was a Hudson River school of painters in this country and now the MUSICAL COURIER has discovered the Connecticut River school of tenors. "It is peculiar that a number of the most prominent American tenors should all come from or be associated with that river or its valley. There are the Hackett boys—Charles of the Metropolitan Opera and Arthur, the concert singer—who come from Worcester, Mass.; Forrest Lamont, the Chicago Opera tenor, who hails from Chicopee Falls, Mass.; Lambert Murphy, who sang up in that region for years before coming to New York; and Edward Johnson, who was the leading church tenor in Springfield, Mass., until he came to New York and finally went to Italy to take a foremost position there. If we have overlooked any members of the band, please let us know.

According to a letter from our Baltimore correspondent, which appears on another page of this issue, the Académie of Sciences of that city is going to tackle the old, old problem of the relation of tone and color and solve it in a purely scientific way. Then there will be symphonies done in purple halls, sonatas in pink ones, tone poems with yellow icing and everything just as harmonious as can be. Pardon us if we are still skeptical. Do not the learned gentlemen know "Patience?" And even if it is mathematically proved to us that the most intimate relations exist between scarlet and middle C, we shall refuse to credit any such scandal. Then there is to be a study of the effect of music on disease. Musicians are to play in hospitals and in the Baltimore city jail, while the scientists hold an emotional barometer on the patients and prisoners, who have one thing in common—neither of them can escape. After the recordings of this barometer are duly deducted from, some jaunty scientist is going to turn his attention to the construction of a violin body made out of an alloy of metals so as to avoid the "harshness" of a wooden violin. It must be a young scientist who is not acquainted with that famous violin with a metal body, familiarly known as the "Devil's Fiddle," which used to be the feature of old-time minstrel shows and Fourth of July "Horrible" processions. It was daintily constructed out of a section of no longer useful broomstick and an expired tomato can and had but one

string. The tone, however, in our judgment, was no less harsh than that of an all-wood fiddle, notwithstanding its "metal body." It promises to be a lively winter in Baltimore. Even those famous oysters will start turning over in their own beds—thereby saving the grower a lot of trouble—with such goings on.

The arrival of General Pershing is to be celebrated in a musical way by a great concert on the Mall in Central Park on the evening of September 10, when the great parade and celebration of his arrival will be held. The New York Symphony Orchestra will play, with Walter Damrosch, who has just returned from France, conducting. It will be a special city concert given in honor of the General by Mrs. Philip Berolzheimer, wife of the Honorable Philip Berolzheimer, City Chamberlain of New York and in charge of music in the parks.

Walter Damrosch, conductor of the New York Symphony Orchestra, returned from France about ten days ago, where he had gone to inspect the work of the school for bandmasters at Chaumont, which he founded last year at the request of General Pershing, and also to arrange for the extensive foreign tour of his New York orchestra next season. While in Paris Mr. Damrosch, on May 24, was tendered a dinner by prominent musicians, including d'Indy, Dubois, Hue, Cortot, Vidal, Schmitt, Ducas, Ravel, and others. The addresses touched upon the artistic rapport brought about in the last few years between France and America. Mr. Damrosch was assured that he and his orchestra would be most heartily welcomed in France next year.

The Stadium concerts, which ended on Monday of this week with afternoon and evening sessions, have been so decided a success this year that there is no doubt that the guarantors will continue to stand behind them in the summer of 1920. It is scarcely possible that concerts given on so elaborate a scale as these, with admission at such low prices, will ever become a paying proposition, but the receipts this year, however, were decidedly more than fifty per cent greater than in the summer of 1918, and it is quite probable that another season will see the concerts nearly on a self supporting basis. The concerts were conducted this year on strictly business lines. There was no begging for soloists as in 1918; each and every one was paid for his services, which is as it should be. The MUSICAL COURIER has already paid tribute to Arnold Volpe's splendid orchestra and his able conducting, but it is not amiss to state here again, at the close of the season, that never has New York had so impressive a series of summer concerts from every standpoint as the one just ended. No longer can the critics claim that there is no opportunity of hearing first class orchestral music from April to October. Never has there been a finer orchestra assembled in New York, and the programs included the best there is in musical literature, both classic and modern.

PURPLE D MINOR

A speaker at the recent meeting of the Psycho-Therapeutic Society in London is reported to have urged the use of violet rays as "a most potent remedy for the cure of shell shock and war neurosis." Why the gentleman should want a "remedy for the cure" we cannot make out. Would a cure for the remedy do as well? The treatment is "simple and pleasant." All that is actually required is a large room painted violet and flooded with violet lights, but we are overjoyed to learn that "the cure will be hastened if suitable music be provided." The Philadelphia Inquirer asks, with that simple childlike innocence of manner peculiar to Philadelphians, if D minor is the purple key.

Let the Inquirer ask again and keep on asking till it finds out the pitch at which the sounds of purple are medicinally audible to a shell shocked brain: We are far too healthy and unshockable to hear a prism and listen to a spectroscopic. Nor have we ever seen the color of a symphony or the tint of a gavot. One of these days when neurosis claims us as a victim and we become pathologically interesting to mental specialists we may think we know more about the relationship between sound and color. At present, however, we taste with our mouth, see with our eyes, and hear with our ears. Those sense specialists who can listen with their noses, taste with their ears, and hear with their eyes have an advantage over us.

VARIATIONETTES

By the Editor-in-Chief

Our own open covenant, openly arrived at, is that there ought to be a League of American Musicians to support the Lockport American Music Festival and make it an annual permanent institution.

Conductor (during "Mme. Butterfly" intermission)—"What's that awful row in the dressing room?"

Contralto—"Cio Cio San is scrapping with Pinkerton because she says he stood in front of her in the first act just as she sang her high tone."

Sol Marcossou, the Cleveland, O., violinist, did a very original thing at Chautauqua, N. Y., last week, where he conducts the violin classes.

The thing he did was not only original but also risky except for an artist who has a big repertory and keeps it well oiled all the time. He gave a recital, and as each person entered the hall, the ushers handed out a list of the names of thirty-five compositions which Mr. Marcossou had played at previous recitals. The audience was free to choose any work on the list, and those that received the most "requests" were performed. The local press reports that Mr. Marcossou "was brilliantly equal to the occasion and never played better at Chautauqua than in this most unexpected program." The recital, by the way, was for the benefit of the \$600,000 Chautauqua Fund, which with the help of John D. Rockefeller is over two-thirds raised.

An English critic, Gerald Cumberland, calls Grieg "first rate among the third rate composers." That is neither true nor is the idea of the bon mot original. Moriz Rosenthal, the pianist, said the same thing about Paderewski many years ago.

A fair-minded Frenchman—most of them have been so in musical matters throughout the war—writes to us:

DEAR SIR.—You are mistaken, or incomplete, to say the least. No—Beelzebub is not the only babbling ignorant on his sheet, who does not bother himself about facts. You can find the same kind of babbling on any page of that paper.

Look, for instance, page 35, of August 16, where the impression is given that Mariotte's "Salomé" (which even Pitts Sanborn finds borsome) was stopped in its glorious career only by that grudging brute, R. Strauss. The composer "thought" of "giving it" at the Gaité, but "hesitated." Had I not seen this opera myself (in 1910, I think) at the Gaité—it was, by the way, an "insuccès d'estime" in those times—I might have fallen victim to this revelation like other non-suspecting readers of Beelzebub's paper. In fact, the opera was given with the consent of R. Strauss, and (perhaps only on account of the little sensation stirred up by the incident) not only at the Gaité in Paris, but also and first at Lyons.

The truth is that the war has not only "reduced to a scrap of paper" all German author-rights, patents, and international agreements between honest people, but that it has raised by a miracle Mr. Mariotte's lucubrations to the rank of a chef d'œuvre, chef d'œuvre, chef d'œuvre "dont s'enorgueillit notre école nationale," etc.

Another enlightening statement is the same well-informed paper's report that a certain "gifted young artist" had an "ample scope for her talent" in dancing with triumphant result "La Mort d'Haase," by Grieg. Perhaps you can tell me, if this is the Geheimer Hofrath Haase, late chief of Breitkopf & Haertel at Leipzig. If I am not mistaken, he actually died lately, and it would honor indeed the conciliatory spirit of our grand nation that we have accorded him such a graceful "In memoriam."

With assurances of high esteem, most obediently your servant.

A Frenchman who has not entirely lost his common sense in spite of that "jour de gloire."

I never will be too sanguine of the Scotch people's capacity for self-determination until they swap their bagpipe for a musical instrument.—New York Telegraph.

And now Mr. Eastman's donation of \$3,500,000 for a music school for Rochester, N. Y., proves the high cost of conservatories.

While it is true that Sweet Music (a horse) ran last at Saratoga last week, on the other hand Aria (a yacht) finished first in the class A championship of Long Island at Manhasset Bay last Sunday.

Someone figured out that a motorman gets sixty cents an hour and a professor gets only eighteen. On the other hand some vocal professors get five dollars for half an hour while—but finish the sentence for yourself.

In the tonal world a reactionary is a person who

likes the kind of music that pleases him the first time he hears it.

Soon the familiar musical news items from Germany regarding the death of the last remaining relative of Bach, Beethoven, or Mozart, or the discovery of hitherto unknown compositions by those masters, will make their unabashed reappearance.

"Of course," says the Bridgeport Standard-Telegram, "we still have women and song, but somehow we lack all incentive to sing." No spirit in our vocalism, as it were.

DEAR SIR.—As an earnest student of the orchestra you can imagine my surprise and delight at discovering a new instrument. In a current magazine I have found the following: "She floated forth upon the woodwindy breath of a pizzicato."

Evolution is a wonderful thing—no?

Cordially,

RHÉA SILBERTA.

In these democratic days what shall we musical writers substitute for those beloved phrases "king of the keyboard," and "queen of song"?

An overtone, dear Clarissa, is not the opposite of undertone.

We notice an advertisement of "the world's greatest baritone" and are wondering exactly what that is.

It is rumored strongly that the concert performers intend to strike against the musical managers and have put forth these minimum demands:

1. A seven-date week.
2. No single travel jump of over 2,800 miles.
3. The artist to determine when he or she is performing well.
4. The right to call critics anything at all.
5. The manager to pay for the floral tributes.
6. The manager to pay for lithographs, window cards, advertising, photos, traveling, hotels, maids, valets, jewelry, furs, private motors, upkeep of the artist's family, newspapers, stamps, tips, taxis, rent, clothing, shoes, lingerie, drinks, shaves, cigars or cigarettes, perfumes and other toilet accessories, hats, laundry, gas and electric light bills, coal, taxes, phone calls, carfares.
7. The manager to retain enough of his profits to buy presents for his artists on the occasion of their birthdays, anniversaries of all kinds, Christmas, St. Valentine's Day, Easter, Fourth of July, St. Patrick's Day, Labor Day, Washington's Birthday, Decoration Day, Thanksgiving, and Yom Kippur.
8. The manager to serve generally and cheerfully as guide, philosopher, friend, admirer, flatterer, lackey, doorman, buffer, protector, galley slave, cootie, peon, stevedore, porter, fender, lightning deflector, champion, banker.
9. The artist to pay his respects to the manager.
10. The artist to receive the reward he knows he deserves.
11. The manager to receive his reward in heaven.

Every one disparages coloratura singing and every one goes to hear it.

Musical comedy is an art—the art being to make it musical and to make it comedy.

"Never did Anna Case rise higher," writes Izra, "than when she went from New York to Poughkeepsie last week in an aeroplane."

And that reminds us. At the recent championship tennis contests, Gerald Patterson, nephew of Nellie Melba, made magnificent overhead shots in one of his matches. "He took the high ones remarkably well," wrote a tennis reporter. We hasten—before any one else says so—to remark that his Aunt Melba used to do the same thing.

Toscanini, who has the rare habit of telling truthfully what he likes and does not like, declares that he adores Wagner and Beethoven even though he hates the invasion of Belgium and ruthless submarine warfare.

Of the making of music there is no end this

summer, for hardly have the Columbia and Stadium concerts ceased when along comes Fortune Gallo to give us light opera in English.

East Hampton, N. Y., August 24, 1919.

DEAR VARIATIONS—Baron Von Seebeck, son of the late Field Marshal Von Seebeck of the German Army, has just arrived here for a week-end visit after a two years' rest cure at Fort Oglethorpe, Ga. Do please tell me if it was good form for me to ask him to compose a song (he is an excellent musician), for which I offered him the title "When 'Twas Resting Time in Georgia" or the "Romance of a Canned Peach"? He smiled bravely when I asked him, and he promised to try.

Very anxiously yours,

BRUN O'HON.

"Brun O'Hoon"—"Brun O'Hoon"—ah, we have it! Could it be Bruno Huhn?

The smile and the tear are close together when one reads this:

New York, August 21, 1919.

DEAR EDITOR—I am a young girl, and am very anxious to be a singer.

Not long ago, I had some quarrel with my fiancée, and the object of it, was that he doesn't want I should take up the stage's career.

Now, Mr. Editor, I don't know what to do. He loves me, and I love him. I like to go on the stage, and he doesn't like it.

Last two weeks, I wrote to Miss Beatrice Fairfax, of the Evening Journal (that, Mr. Editor, pardon me, I didn't want to bother you too much.) asking for another important question, regarding me and the family. Have been waiting day by day, but never got the answer.

Please, how do you write to these writers in the daily papers? I look in the telephone book, but can't find their address.

Thank you, remain

Yours truly,

BERTH ROSE.

We have an idea, Miss Berth, that in your case it would be better for you to let art go and make for matrimony.

Ultra modern composers, why not write a symphonic poem called "The World's Unrest"?

The Methodist Church does not allow dancing and frowns on profane music. The rest of the world does not like Methodist hymns.

Andrew Carnegie left annuities to a number of persons who do not need the money. It would have been of greater benefit to mankind had he bequeathed his complimentary legacies to artistic creators, composers, painters, writers, sculptors, and the like. There are several dozen Americans who deserved such a gift more than Mrs. Roosevelt, for instance.

Saint-Saëns does not wish to hear Wagner at this time. That French composer is irreconcilable by nature. After the Franco-Prussian war Saint-Saëns vowed he never would go to Germany again—and he never did until special performances of his works were given and he was invited to conduct them. Some six or seven years ago he went to Berlin and had a big fuss made over him, even by the Kaiser.

Adolf Tandler, conductor of the Los Angeles Orchestra, is in town engaging players for his organization. Tandler told us of his first day as a student at the conservatory in Vienna, when two other pupils who entered the violin class with him that day were Hugo Riesenfeld and Artur Bodanzky.

The world's record was broken for viola sonata values when a work of that description by Ernest Bloch received a prize of \$1,000, recently.

By the way, the papers say that Caruso was offered \$10,000 per night to sing in Mexico City. We feel sure that the report is wrong. The figure must have been \$100,000.

McCormack sang for 4,000 druggists at their Boston convention and not one of them was heard to say that any one else would have been just as good.

Will anyone ever again ask for an American Bayreuth?

There is nothing new under the sun. In Switzerland eggs were used as tickets at a recital. In Newark some years ago potatoes (very expensive then) were employed for the same purpose at a theater whose manager had a sense of humor.

The musical graduates of last spring soon will be facing the first winter of their discontent.

LEONARD LIEBLING.

UNCOMIC OPERAS—UNMUSICAL OPERETTAS

In the days of Gilbert and Sullivan the chorus in comic operas had a musical duty to perform. Today the chorus is musically almost unimportant. Voice is of less importance than face and figure, and the music for the chorus is much easier to learn than the steps and turns, bows and gestures, of the so-called business. Twenty young women dressed absolutely alike march down stage together, swish their skirts at the same moment, put their left hands on their chins to the same musical phrase, smile all at once, turn to the right with the precision of mechanical dolls on a wire, and so on for a quarter of an hour to the accompaniment of light music—very light music indeed—and expect the general public to be dazzled with their charms. Occasionally they sing. They repeat a little louder, and with a fuller orchestral accompaniment, the refrain of the song the comedian or the heroine has sung. Then they do what is called a dance to the music of the same song and refrain played softly and repeated very loud. By following this method the producer is able to reduce the composer's burden to a minimum. He has only to compose one tune for solo, chorus and the dance. The comedian has to learn but three or four verses to fit the selfsame tune. The chorus singers learn the refrain, words and music, and then go through with a series of steps, arm wavings, skirt swishings, facial contortions, all the time looking unintelligent and bored, except when taking interest in distinguished intellectual gentlemen whose resplendent skulls gleam in the front rows. And this is the form of entertainment we are supposed to enjoy and to rush after whenever the newspapers announce "a perfectly new and original comic opera."

In our opinion a perfectly new and original anything would be condemned at once by the vast majority of human beings. The producer of a comic opera is like the book licenser Milton flayed in his "Areopagitica" pamphlet 250 years ago: "For though a licenser should happen to be judicious more than ordinary, yet his very office, and his commission enjoins him to let pass nothing but what is vulgarly received already."

It is this fear of originality which prevents comic opera producers from leaving the beaten track. Of course, they think they are doing something new if they dress the chorus girls in green when blue is the prevailing fashion, or if they make the chorus males take off their hats backward. The producers will often go to great expense in providing many changes of dresses and all sorts of stage effects in color and in lighting, but they steadily refuse, almost to a man, to have less trashy music and a greater supply of good singing. In other words, the tendency of comic opera is always to become more spectacular and less musical. We have no quarrel whatsoever with spectacular entertainments, or with Emerson lectures in the Faneuil Hall of Athenian Boston, but we do sincerely regret the passing of genuine comic opera.

In their attempts to please the greatest number, the producers have forgotten all about the tastes of a respectable minority of music lovers who would only be too glad to hear first class performances of Offenbach, Audran, Sullivan and other musical composers of comic opera. Now and then an enterprising manager will try to discover if the public wants good comic opera or not. He will get together a scratch company of comedians who cannot sing, moderately good singers who cannot act, a low priced collection of small part and chorus people who can neither sing nor act, and then he blames his failure on the low taste of the public, which he thinks wants nothing but slapstick, buffoonery, short skirts, tights and vulgar music with nerve racking rhythms. The real cause of his failure has been that the production was too poor to do justice to the music. What would happen to "Aida" or to "Tristan" if it was given with such a slipshod and inexperienced company at the Metropolitan Opera House?

The success of comic opera, in our opinion at least, lies in a good, all round production by singers who can act fairly well. No amount of scenic variety, silks, satins, laces, hosiery, colored lights, idiotic prancing by chorus girls, and asinine staggering by anthropoid primates in male attire, will save comic opera from extinction.

A little bit of originality in the music, such as

Offenbach and Sullivan had, will always be welcome, but a "perfectly new and original comic opera" is an impossibility. We do not object to the gentle flavor of originality by which a few of the best comic opera composers can be recognized, though we detest the conventional formula of solo, chorus, dance, which has been substituted for original structural forms. Even the great and musically uncultured public would not resent a change of formal structure in comic operas.

There is doubtless much musical satisfaction to be had from a really good chorus, especially when the fine singing is a refrain to the humor of the leading comedian. Those who heard the late George Grossmith in his prime as the Lord Chancellor in Sullivan's "Iolanthe" at the Savoy Theater in London will easily recall the delightful chorus singing which followed his whimsical delivery of the songs. But we maintain that no singing at all by the chorus is more pleasing than the millinery show and anatomical contortions which too often take the place of chorus singing in what are now called comic operas. Cosmetic operations would be a better name.

TO THE AMATEUR

A well known composer and pianist of considerable skill told us that at one of his concerts in a small town in the West a local musical amateur came forward, shook him warmly by the hand, and exclaimed in a burst of enthusiasm: "Professor, if I could play like you I'd give fifty dollars!"

We very much fear that there are scores of enthusiasts who would gladly give fifty dollars to be good musicians but who are unwilling to make the sacrifices and do the solid and continuous work long enough to become good players.

Fifty dollars, five hundred dollars, five thousand dollars even, are small affairs beside the labor and study necessary to be a musical artist. And yet the possibility of great improvement lies within the reach of all. The trouble is that the average musical amateur loses interest in the serious study of his instrument and then tries to persuade himself that he has no time to practise.

It is just as well for the man of wealth to be told from time to time that education cannot be bought. It can be acquired only by the long and continuous labor of years.

A MOISEWITSCH FEAT

"In a program given recently in London by Mr. Moisewitsch he played without notes the Chopin B flat minor sonata, the B minor sonata, the twenty-five preludes and the four ballades, a gigantic feat in memory and physical endurance which held an audience for two and a half hours." This is, indeed, as the writer in the Boston Herald (from which the quotation is made) also believes, a gigantic feat of Moisewitsch. We seem to recollect having heard Leopold Godowsky play the same sort of program a good many years ago in Berlin and Vienna. All the preludes were included we know, and a goodly number of other compositions, although not all by Chopin; nor was Mr. Godowsky's program two hours and a half long. We are willing to wager that Mr. Moisewitsch's managers on this side will not want him to play Chopin for two hours and a half, which, as a feat of memory is indeed prodigious—"but is it Art?" as Kipling remarked in one of his early poems.

SOUSA ANNIVERSARY

Twenty-seven years ago, on September 22, 1892, John Philip Sousa commenced the career of Sousa's Band at the Plainfield Theater in Plainfield, N. J. Some of his trap-shooting enthusiasts and personal friends have planned a celebration—and are going to give a matinee in Plainfield on that date. This probably is as long a period as any musical organization ever has existed under the direction of one conductor. September, 1892, also marked the introduction of one of the most successful of all the Sousa compositions, the "Liberty Bell" march. Sousa's present tour remains a truly phenomenal manifestation in the way of public enthusiasm and box office receipts. The week of August 11 showed these figures: Saranac Lake, \$2,750; Utica, N. Y., \$1,800; Rochester (Convention Hall), \$3,750; Auburn (Auditorium), \$2,375; Johnstown Guarantee, \$1,500; Auditorium (Ocean Grove), \$6,200. The foregoing receipts total \$18,375. Sousa and his band now are drawing vast multitudes of listeners

twice daily to Willow Grove Park, Philadelphia, where the noted musical hero and his organization are to remain for a month.

HAMMERSTEIN IN LONDON

London newspapers contained many comments on Oscar Hammerstein when the news of his death was flashed along the cables. His London Opera House is really a fine building and worthy of the magnificent site it occupies in Kingsway. It is a more imposing building in an architectural way than his Manhattan Opera House, but it does not stand out so prominently amid its surroundings as does the New York building among the houses of far western Thirty-fourth street. London journalists recall that Hammerstein was so disappointed in his English venture that he said he would rather be dead in New York than alive in London. One of them asks if the deceased German cigar maker and opera house faddist is as glad to find himself dead in New York as he expected. Apart from this little sally of humor there is nothing but praise for the enterprising man who gave London one of its finest theaters. Would the venture have succeeded if the building had been in the Strand and a little less remote from the haunts of theater goers? Kingsway was a new street when the opera house was built, an Londoners had not become accustomed to travel through it. This question of location is a serious one. Who can say but that the beautiful Century Theater in New York would not have been a noteworthy success if it stood where the old Broadway Theater stands? Did the public stay away from it because the building itself was unsatisfactory or because it was too far north of New York's theater land?

Oscar Hammerstein must have been guided sometimes by the cost of the land. No doubt the price of the site for his Manhattan Opera House was lower than a Broadway site would have been. And perhaps he got the site for his Kingsway theater cheaper than a site in the Strand or the Haymarket would have cost. At any rate the fact remains that one of the most beautiful theaters in London is given over to a moving picture show while several of the old and dingy theaters in the Strand are nightly crowded to the doors.

TOOTERS OF THE FLUTE

It seems to be tacitly understood that remarks about the flute are to be considered funny. The great composers have treated the instrument seriously enough. Some of Rossini's most famous phrases are the flute passages in the "William Tell" overture. Meyerbeer, also, has an effective flute solo in "The Huguenots." Beethoven's "Leonora" No. 3, overture, contains a brilliant flute solo. The scherzo in Mendelssohn's "Midsummer Night's Dream" music is admirably suited to the character of the flute. No other instrument could play such music and make it sound like the pattering steps of a thousand impalpable sprites. Can any one who has heard Strauss' tone poem, "Death and Transfiguration," forget the flickering rays of the smouldering candle as depicted by the little phrases for flute? Brahms, also, in his great C minor symphony has made a very happy choice of the flute in announcing the beautiful and hymn like melody in C major after the stormy episodes preceding it. Talking of sunshine after storm reminds us of the delightful way Sullivan in "Iolanthe" brings in the flute tone at the end of the Lord Chancellor's patter song telling of his nightmare. When the song gets near the end and the words tell that the dreamer has waked from his nightmare, Sullivan changes from minor to major and adds the clear, mellow tones of the flute to the orchestra. The effect is like waking from a distressing dream to feel the fresh air of a June morning blowing through the window. The great composers are not to be blamed for the fluting of Frederick the Great of Prussia, or for the funeral wails of the ancient Egyptians who made such doleful use of the instrument.

IN MEMORY OF OSCAR SPIRESCU

To those who knew and loved him this paragraph is to recall the memory of Oscar Spireseu, a fine conductor and a genial gentleman, whose untimely death just a year ago removed him from this life just at the time when he was beginning to build up in America a career which undoubtedly would have equalled the splendid one which he already had achieved in Europe.

SQUIRE CAMPANINI IN HIS SUMMER HOME

His First Principle Is Abolition of All "Shop Talk"—A Houseful of Guests, Not to Forget the Family Menagerie

By a Special Correspondent

Salsomaggiore, July 31, 1919.—On a hill, one of the fifty-seven varieties which surround the town proper of Salsomaggiore, the famous resort to which all the big Italian operatic artists throng each summer on account of its throat-restoring warm springs, there stands a small Swiss chalet. Already at Borgo San Donino, where one has to descend from the train and take the tiny, toy-like tram to Salso, the visitor can see on a clear day the light green building which is pointed out to him by any inhabitant who is about as "la casa Campanini," while at Salso the would-be Alpinist can figure upon the chalet as the surest guide to bring him back home.

Ask in Salsomaggiore your way to the Campanini villa, and scores of willing hands will point out to you the viale dei Colli (Little Street of the Hills), a rather steep path that leads, after several windings, to the hospitable home of the general director of the Chicago Opera Association. The climb is not difficult, but, given a hot day and the unpreparedness of an American city dweller, it inspires a certain amount of respect, and since Maestro Campanini's hospitality includes the sending of his automobile, would-be guests prefer to notify him in advance of their intention to spend a few hours midst the cooling breezes of his estate.

A QUIET, SIMPLE HOME.

Those who know the genial head of one of the great Chicago organizations only as the busy man of the Auditorium and Lexington theaters, as the immaculately dressed guest of the best hotels, as the great conductor who has been justly called the field marshal of musicians, would be greatly surprised at meeting him unexpectedly amid the bucolic surroundings of his Salsomaggiore home. To begin with, the home itself is almost of an austere simplicity. There are but two stories to the building. The lower is occupied by a large central hall extending throughout the length of the house, a music room, a dining room, a room for billiards, and a tiny study. The upper floor is given up to bedrooms. All around are trees and flowers, while a few steps away is quite a formidable vineyard—the maestro's vines are worth several climbs—and what is intended to become in a few years a shady park. An outhouse accommodating the kitchens, a small garage, a stable for the donkey and the dog, a wired space for chickens and rabbits, and the establishment is all there. There are a few servants, some of them the children of men and women who worked before them for the maestro, but as you pass along the roadway hardly a sound issues from beyond the iron, leaf-covered fence which divides the property from the public domain.

If a motto were needed on the gates leading to the house, no better one could have been chosen than "Peace, joy-bringing peace." Not that merrymaking is wanting—how could it be, with fourteen the smallest number sitting down to meals?—but it seems as if all the worries and the troubles of the world had been left far beyond the distant Apennine peaks, and that blissful rest would brook no interference here.

A hearty shout from Maestro Campanini greets you the moment you set foot within the grounds. He is usually dressed in white, his face is pleasantly tanned, and his smile is of the cheeriest known anywhere. Mme. Campanini is right beside him, looking brilliantly happy and welcoming one in a way to make one feel at home at once. The rest of the family—nephews, nieces, friends—make

a pleasant background of cheerful contentment as they hasten forward to receive the guest. No need to worry—you know that you are welcome.

"You will stay to dinner," announces the maestro, and you ought to hear him laugh when one protests about not being dressed. "Dressed? You are dressed," he declares. "I am sorry that I cannot ask you to stay here, for, you see, my house is small and my family is large," and he lovingly glances at the group of young people. "Will you have a glass of wine, or tea, perhaps?" he continues. "I love tea in the afternoon, especially after a friendly game of billiards."

And the thing is done—you feel at home.

THE HOME MENAGERIE.

To add the finishing touch, Diana, the faithful old dog, comes up and makes friendly advances; Blackie, the \$5,000 prize Pomeranian, gives an approving bark, and when Dorina, the thirty-year-old donkey, puts her muzzle into your hand after a proper introduction, you begin to regret having delayed so long coming to this delightful spot.

"I am leading here a very quiet life," confides the maestro. "One needs a rest after the strenuous activities of our season. Not that I do not continue working here, for an operatic season means an endless looking after all sorts of details, but the surroundings, the manner of living, the somewhat detached existence, all combine to make of work mere play."

"Solitude? I do not seek it, and how can one have solitude when laughing and singing young people are members of one's family? In my younger days I did believe in the Omar Khayyam precept for solitude; but I am glad to say that the misanthropic desire to flee human beings has ever been a stranger to me. I love people as a whole—they are the best stimulant and the best sedative to be found anywhere."

"I have always considered myself a very wealthy man, not in money, but in friends, and I count friends as the chief contributors towards whatever happiness it has been given to me to know in life. Like everyone else, I knew the bitterness of sorrow, but I have always had on hand the balm of friendship, and I hope never to run short of it."

NO SHOP TALK.

"I am a bit loath to speak about the coming season. In its general outlines and in a good many of its details it is already known to the public. It promises to be very brilliant, and some of the new works and the new artists should prove quite a revelation, but it is not for me to regale the music lovers with prophecies. I am happy to have had their confidence in the past, and they may be sure that I will do my utmost to continue to hold it. Don't let us talk shop. Rosa Raisa was here a few days ago; Titta Ruffo is here at present, so is Rimini, so is De Luca, Maestro Bavagnoli, some other artists and conductors; but 'shop' is tabooed in our talks—one must get away from it some time. We reminisce, we joke, we laugh, we play cards, but we do not gamble since the whole household joins in the games; in a word, we try to forget that in a few weeks what the critics style the operatic war will begin anew with renewed forces and ammunition."

"It is the first time in three years that I have come here. I had begun to fear that I would forget the native dialect. I was born but a stone's throw away from here, figurative-

(Continued on page 38.)

I SEE THAT—

Felix Von Weingartner, of Vienna, will come to New York to direct the music festival to be given at the Lexington Theater during the spring season of 1920.

Edith Mason's appearance with the Del Rivero Opera Company in Mexico brought her most extraordinary praise.

Boston is to have a training school for volunteer song leaders.

Mr. and Mrs. Thomas J. Kelly have had an exceedingly busy summer.

Many noted artists have been engaged for Oakland, Cal., concerts.

"Smilin' Through" is a simple, appealing song.

Jerome Uhl has been added to Daniel Mayer's list of artists.

Jules Falk will build a recreation lodge at Potash Sulphur Springs, Ark.

The Baltimore Academy of Sciences is trying to solve the problem of the relation of tone and color in a purely scientific way.

Aurelio Giorni will present his own compositions in recital next season.

Georg Schnéevoigt is including American works on his symphony programs at Scheveningen.

Dicie Howell discusses the essentials for the success of a concert singer.

This is Edwin Franko Goldman's first real vacation, and he is enjoying every minute of it at Lake Sunapee.

César Saerchinger says that American music is on the way to command the world's market.

Dr. William C. Carl will personally instruct each organ student at the Guilman Organ School.

Francis Macmillen cables that he will return to this country about November 15.

Hugo Riesenfeld has been elected a director of the Rialto and Rivoli theaters.

Joseph Bonnet will sail for these shores in November for another transcontinental tour of organ concerts.

Max Selinsky was presented with a violin by Honolulu music lovers.

David Bispham's season of teaching at the American Conservatory of Music in Chicago was a huge success.

Dora Gibson is achieving much success in concert in London.

Christine Langenhan and John Hand were the soloists at the Pacific Coast Norwegian Sangerfest on August 30-31.

Prominent artists are to appear at the concert given tonight in honor of Mayor Hylan on the Mall in Central Park.

The Chautauqua press gave Harold Land many glowing tributes following his performance of "Elijah."

The Von Klenner Point Chautauqua Summer School of Vocal Music held its closing concert on August 15.

The artists for the Maine Music Festivals have been announced.

Walter Damrosch has returned from abroad.

"The Magic of Your Eyes" was successfully sung at the Strand Theater recently by Eldora Stanford.

October 7 marks the beginning of the twenty-first year of the Guilman Organ School.

Arthur Hinton's "Three Orchestral Scenes from 'Endymion'" were conducted by the composer at the London Promenade concert on August 21.

Rosa Ponselle received an ovation at the Stadium concert last Thursday evening.

Johann Berthelsen has the reputation of being not only an excellent vocal teacher but also a landscape painter.

The preliminary rehearsals of the New Symphony Orchestra are scheduled to begin September 10.

Katharine Goodson will introduce to American audiences the second concerto by Liapounoff.

Marion Green continues to win fame playing the title role in "Monsieur Beantaire" in London.

Grace White has resumed her teaching in Syracuse University.

Having proved its worth as a song, Vanderpool's "Values" has been used successfully as a pianologue number.

September 22 will mark the beginning of the twenty-seventh year of Sousa's Band.

Edwin Hughes has completed a busy New York summer season and has left the city for a well earned vacation.

Maud Powell has sixteen successful consecutive American seasons of violin playing behind her.

Nina Morgana now ranks high among the coloratura sopranos of the day.

Otto Goritz was robbed and "relieved" of \$10,000 worth of jewelry, clothing, etc.

May Stone is enjoying a vacation at West Haven, Conn., after a ten weeks' tour with Sousa's Band.

Leslie Hodgson and Edith Grey are married.

John Charles Thomas, pupil of Adelin Fermin, is known as the highest salaried baritone on the light opera stage.

After two years' absence, Yvonne Gall scored a triumph on her return to Paris opera.

Approximately 250,000 persons have heard the Volpe Orchestra at the Stadium this summer.

Stage hands and musicians struck at the Shubert Theater last Monday evening and prevented the opening of the Gallo English Opera Company's season of three weeks.

Beginning in October, Arnold Volpe and his orchestra will give a series of Sunday afternoon concerts in the Hippodrome.

Morris Gest plans to offer a season of Russian opera in New York.



SQUIRE CAMPANINI ON HIS HOME "FARM."

(Left) Maestro Campanini, Mme. Campanini and "Blackie" on the terrace of their villa at Salsomaggiore, Italy.

(Right) Maestro Campanini planning the park on his Salsomaggiore estate.



MUSIC ON THE PACIFIC SLOPE

(Continued from page 12.)

department at Stanford University nineteen years ago. With the entry of America into the war he was commissioned in the United States Ambulance Service and placed in command of an ambulance section, which was awarded the Croix de Guerre after the second battle of the Marne. On his return to California, Lieutenant Seward was sent the Cross of Chevalier Legion of Honor.

The marriage of this well known couple is to be an event of the near future. They will reside in Palo Alto.

Notes.

T. Wilmott Eckert, formerly organist of St. Mark's Church, New York, is now in charge of the music at the First Unitarian Church, Oakland. For a number of years he was leading tenor at the Tivoli Opera House, San Francisco. The soloist of the church is Emma Berg Eckert, a soprano of established reputation.

Anna G. Mautz, contralto, gave a program of songs at the half hour of music at the Greek Theater, Berkeley, Sunday afternoon, August 17.

The Criterion Quartet, composed of Frederick Glover, Ernest Drake, Sylvester Pearson and Scott Beebe, gave a program of music at the banquet and entertainment of the Sons of St. George, August 13. They are arranging for a series of recitals during the coming season.

At the monthly social session of the Americus Talent Clubs recently, one of the features of the program was community singing, directed by Josephine Swan White, chairman of the war camp programs of the Pacific Musical Society, during the war period. She was assisted by Rosalie Harrison, Americus song director.

Oakland and Berkeley Lodges of Elks are combining their efforts to produce a musical comedy on a large scale to be witnessed in the Municipal Auditorium Theater, September 18, 19, and 20, under the direction of H. E. Brown.

Mills College, the one college for women west of the

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New York

Rockies, is overcrowded. The Tolman House on the southern end of the 150 acre campus, is being remodeled and will be given over entirely to music. Edward F. Schneider, dean, will have his studio here, and eleven rooms in this building will be at the disposal of the music faculty for lectures, instruction and practice. E. A. T.

OUR OWN SHERLOCK HOLMES

Philip Gordon was all smiles at the Stadium concert on Thursday evening, but who wouldn't be, having three fair ones with stunning picture hats for companions? Safety in numbers, Philip.

Sherlock, Jr., took a vacation over Labor Day, then rushed back to hear Gallo's "Mikado" (first night), and there wasn't any. All around the Shubert Theater were groups of tear-eyed, might-have-been auditors. One little girl, as I passed her, sighed aloud to her evening-dressed companion: "Think of it! My debut took a slide." Others round about were Margaret, Billy, Lucille, Christine, Dave, Francis, and—I couldn't remember all the names I heard. At the stage door, someone told me Impresario Gallo was in front; in front, they told me he was in back. Anyway, as far as seeing him was concerned, I was in wrong, or, as we used to say in the army, "out of luck"—I missed my dinner, the show, and Mr. Gallo. S. H., Jr.

Strike Prevents "The Mikado" Opening

Fortune Gallo's English Opera Company was scheduled to begin its career at the Shubert Theater, New York, on Monday evening of this week with a performance of "The Mikado." As Mr. Gallo is not a member of the Producing Managers' Association, he had permission of the officials of the striking Actors' Equity Association to go ahead, and all would have been merry as the proverbial marriage bell if, unfortunately, the musicians and stage mechanics had not decided that they would strike, although the exact ground for doing so has not appeared up to the time of going to press. The strike decision was made only at the last minute and hundreds of people who had arrived at the theater, owing to the positive announcement that the performance would take place, were sent away disappointed.

STADIUM CONCERTS

Arnold Volpe, Conductor

SATURDAY, AUGUST 23.

It was no doubt one of the largest audiences of the season which gathered at the Stadium on Saturday evening, August 23, to hear the orchestra, under the efficient guidance of Arnold Volpe, give a program of selections from popular operas, the Tchaikowsky "March Slav" and a traditional Hebrew song, "Kol Nidrei," by Bruch-Jungnickel. Sonya Medvedieff, soprano, and Cantor Kanewsky, tenor, were the soloists, both of whom were given more or less of an ovation. The former possesses a clear, strong soprano voice, and sang in a thoroughly creditable manner the aria "Pleurez mes yeux," from "Le Cid." Massenet, to which she responded as an encore with Woodman's "Love's in My Heart." For a second encore Miss Medvedieff presented Mana-Zucca's effective "If Flowers Could Speak," a number which also was given on Wednesday evening of the same week at the Stadium by Harriet McConnell. Cantor Kanewsky's sympathetic voice was heard to advantage in an aria from "La Juive," Halevy, and "Eili, Eili," as well as an encore.

SUNDAY, AUGUST 24.

Two sopranos, Katherine Lee and Mary Carson, were heard as soloists at the Stadium Symphony Orchestra concert on Sunday evening, August 24. Miss Lee's dramatic voice was effectively displayed in the aria, "Ritorna Vincitor," from "Aida," Verdi, a marked degree of taste characterizing this young American singer's interpretation. The audience showed sincere appreciation of her ability.

"Una voce poco fa," from "The Barber of Seville," Rossini, was excellently sung by Miss Carson, who possesses a well developed coloratura voice of decidedly pleasing quality. Both singers were recalled several times and each responded with an encore.

The orchestra, with Arnold Volpe conducting, gave the march from "Le Prophète," Meyerbeer; a "Rigoletto" fantasia, Verdi; "Dreams of Love," Liszt-Jungnickel; the "1812" overture, Tchaikowsky; "Tannhäuser" overture, Wagner; "Ave Maria," Gounod; "Humoresque," Dvorák, and the ballet music from "Gisconda," Ponchielli, to which were added Liszt's "Liebestraume" and Moszkowski's serenade as encores.

MONDAY, AUGUST 25.

The Lewisohn Stadium concert on Monday evening, August 25, marked the opening of the additional gala, all-star week which will bring the summer season of orchestral concerts, conducted by Arnold Volpe, to a close. Margaret Matzenauer, mezzo-soprano of the Metropolitan Opera Company, in her second appearance as a Stadium soloist, again delighted a large audience with her superb vocal art. That Mme. Matzenauer is a great artist was entirely evident in her rendition of the "Amour viens aider" aria from "Samson and Delilah," and later in the evening in an aria from "Jeanne d'Arc," Bernberg, each number being encored twice by the listeners, who greeted the singer with storms of applause. Emil J. Polak gave excellent accompaniments for the added numbers, among which were "Dawn in the Desert," "Oh, That We Two Were Maying," and "Don't Come in, Sir, Please."

The Stadium Symphony Orchestra offered the Beethoven symphony, No. 7, in A major; Charpentier's "Impressions of Italy," and the Romanian rhapsody of Enesco.

TUESDAY, AUGUST 26.

With Henry Hadley leading the orchestra as guest conductor and Harold Bauer as soloist—doubtless his first appearance, where a goodly proportion of the seats were sold at twenty-five cents—a large audience gathered in the Stadium despite an evening which would have done credit to the very end of September instead of the latter part of August. In other words it was cold, but that did not prevent the warmest enthusiasm following Mr. Bauer's performance of the second Saint-Saëns concerto. Evidently the novelty of the occasion pleased Mr. Bauer as much as it did his audience. He was in best form and spirits and gave a truly brilliant reading of this exceedingly effective work. The always delightful scherzo, in particular, made a great hit with the audience which insisted upon numerous encores, these evoking no less applause than the concerto itself.

Mr. Hadley began with the Schubert unfinished symphony and in the second part played his own suite, "Love's Dream" (Liszt), "Rhapsodie Javanaise" (Dirk Schaefer), and "Wotan's Farewell and Fire Charm" (Wagner). His music to the "Atonement of Pan" was to have been a feature of the program, but, the parts not arriving, he played his splendid "Herod" overture, which scored heavily with the audience.

WEDNESDAY, AUGUST 27.

The third concert of the supplementary season at the Lewisohn Stadium was held on Wednesday evening, August 27, when Verdi's ever popular opera, "Il Trovatore" (in concert form), was performed. The soloists were Olga Carrara (Leonora), Lillian Eubank (Azucena), Zanco Di Primo (Manrico), Philip Benyan (Count Di Luna) and Mr. Horodas (Ferrando). William Tyroler had charge of the Metropolitan Opera House Chorus, and Arnold Volpe conducted. The performance proved to be a very enjoyable one and attracted a good sized audience.

The artists rendered their respective solos, trios, etc., satisfactorily. Particular mention must be made of the artistic work of Olga Carrara, who sang the part of Leonora delightfully, winning much approval. Lillian Eubank, contralto, and Zanco Di Primo, tenor, were also well received. The chorus, under Mr. Tyroler's direction, was effective, and Mr. Volpe held the orchestra, chorus and principals under control throughout the entire performance.

THURSDAY, AUGUST 28.

A stirring ovation was given Rosa Ponselle, dramatic soprano of the Metropolitan Opera Company, who was soloist at the Stadium Symphony Orchestra concert on

(Continued on page 29.)

LEO ORNSTEIN NEVER GAVE A THOUGHT TO THE ICE COLD STOVE IN HIS LITTLE OLD PARIS ATTIC, WHEN HIS DREAMS OF FUTURE SUCCESS KEPT HIS BUSY PEN MOVING

That Was Five Years Ago, When Byron Hagel Interviewed Him—Now Stokowski and Stransky Are to Perform Those Same Compositions

It was very early in the spring of 1914—in fact, the damp chilly Parisian winter weather was by no means ended—when I first saw Leo Ornstein. Some friend in New York, knowing that I was interested in everything new in music, sent me a card saying merely: "Go and see Leo Ornstein," and giving the address, which turned out to be that of an apartment in one of those peculiar circular Parisian streets which form part of the great spider's web around the Etoile.

It was one of those four direction houses built around the outside of the square with all the entrances, except that from the street, opening on the courtyard, one of those typical Paris buildings with the blankest of blank facades and all the beauty of an infantry barracks.

"Monsieur Ornstein?" I demanded of the concierge. "Troisième porte, au sixième," which meant that you went in to see Monsieur Ornstein through door number three in the courtyard and climbed up five long flights before you could knock at his door, "au sixième," which is just about as high as you will get in any Paris apartment house.

When I had recovered my breath I knocked on the door and was bid to come in in good American English. There is no necessity of describing the appearance of Leo Ornstein. Glance at the front cover of this issue of the *MUSICAL COURIER*, which shows what he looks like now. He did not look very different then, and nothing could have looked more picturesque or more in the part than did Ornstein amid his surroundings. The room was in the mansard of the house with a lone window, although a good sized one. In front of this window was a big table littered with music, manuscript paper, and pens and ink, and before this table, a chair, which, being the guest, I sat upon. In the corner of the room was a bed, and then the necessary washstand, a stove and a big trunk upon which its owner sat. The stove was an interesting one, my interest in it lying principally in the fact that it was absolutely cold, although a scuttle full of coal stood alongside of it and one of those little bundles of kindling wood, all nicely tied up, which you used to buy in Paris for almost nothing, but which have cost quite a fortune, I understand, for the last two winters.

"Why not have a fire?" said I. "Oh," he said, "I am sorry, I forgot all about it. I was in such a hurry this morning to keep on with what I was working at last evening that I didn't stop to light it."

There was no pretense or affectation in what he said. It was perfectly evident that the young man was strictly in earnest. Then we had a long chat in which he told me of his studies, his work and his ambition and of how the

peculiar ideas in composition, which have since come to be so closely identified with his name, came to him. At that time the only one of his well known works which was finished was the "Wild Men's Dance," and that, as students of Ornstein know, is only about half way long to the present state of Ornstein development.

Those who will be unkind laugh at his work and call it a deliberate attempt to attract attention to himself through freakishness in his musical utterance; but, having seen the work when he was just beginning and witnessed the entire earnestness and seriousness of the youngster (for he was quite a boy in those days) who began the day without a fire in that little Paris attic, just because the spirit urged him to work as quickly as he could, I know that the man is and always has been serious.

Not long afterward he came over to my apartment for an evening to play for two friends who happened to be in Paris at the time, Winthrop Rogers, the London music publisher, and Arthur Shattuck, the pianist. Never shall I forget their astonishment when Ornstein played the "Wild Men's Dance," and two or three later works that were only then in manuscript. They drew their chairs up close to the piano, one on either side of it, and between numbers there was a musical cross examination which I am sure rivalled any legal one ever heard in a court. Then Ornstein, just to show them that he could do so, played one or two of the Busoni transcriptions of the Bach chorales and after that some of Brahms, cleverly seeing that he could convince the men of the sincerity of his own work by proving to them the solidity of his musical and pianistic foundations.

Well, to make a long story short, although it is only five years since all this happened, they have been a long extraordinary five years indeed, and the true measure of Ornstein's talent, both as composer and pianist, is emphasized by the fact that he has, notwithstanding all the turmoil and disturbances, come through steadily to the front. This winter, so they say, he is to be busier than ever as pianist, and we New Yorkers even have hopes that one of our ultra conservative orchestral conductors will wake up to the fact that here is a young American who has written things that no less a man and musician than Leopold Stokowski found worth while playing in Philadelphia last year. In fact, somebody tells me that Josef Stransky is going to play these same works, the "Funeral March" from the "Dwarf Suite" and the "Impressions à la Chinoise," on one of his early programs. Good for Josef! And we hurl the terrible threat borrowed from Editor Potts of Pickwickian fame: "We shall be there!"

BYRON HAGEL.

LONDON "POPS" OPEN; FIRST CONCERT SOLD OUT

(Continued from page 5.)

intellectual gentleman pointed out to me that the deck, being of wood and more exposed to the direct rays of the sun, would have been consumed first.

STONY HUNS.

Queen's Hall, looking aged and weatherbeaten, stands where it stood when I attended the opening concert many years ago. The statues which adorn the front of it have evidently survived the war despite the fact that they represent Germans almost exclusively. Brahms is presented as a young man without a beard. 'Tis well; for stone and metal whiskers never look wavy. That is why the sculptor waived them, no doubt. Weber is looking half way around toward Sir George Smart's house in Great Portland street, where "Oberon" was finished and where its composer breathed his last in 1826. The house was demolished during my absence in New York—a mean advantage to take of me behind my back. On the site of the house now stands an imposing concert hall named "Philharmonic." At present it is engaged by the Southern Syncoated Orchestra, conducted by Will Marion Cook. It is said that no music of Smart or Weber is played there now, but of course the Philharmonic Hall music may drop back into its old ruts at any time and forget the palmy days of syncoation.

THE POPS OPEN.

Robert Newman, who has managed the Queen's Hall Orchestra throughout its entire career, told me yesterday that the hall was completely sold out for the opening concert of the Promenade Series, tomorrow evening, Saturday, August 16. I was present at the very first of these concerts, when Henry J. Wood was a young conductor practically on trial before the London public, but I hardly think I will stand up in the jam of a Saturday night audience to hear a popular program, such as Saturday nights always get. A few days later, when the orchestra has played off its holiday roughness, if it has any, I will give my careful attention to the performance and see how Sir Henry's orchestra impresses me after thirteen years of New York, Philadelphia, Cincinnati, and Boston orchestras.

MELBA BUYING MUSIC.

I had the good fortune to meet Melba face to face at a music publisher's today. She was looking very active, healthy and fit, and was ordering a consignment of music for her conservatory in Melbourne. We did not speak, for the very simple reason that the lady did not know me. I am consequently not entitled to so great a measure of fame as if she and I had been photographed together at a festival, for instance, or selling Liberty bonds.

ALL DOWN!

Progress and sentiment do not always go together. My sentimental attachment for the old Royal Academy of

Music was due to the number of great and lesser musicians I had seen and met within its walls in years gone by. Now the building has been demolished. A few holes in the ground and a mass of brick and mortar mark its site. And the London home of Newton is torn down. As Newton died in 1727, it is perhaps not unreasonable to expect unsentimental land owners, grocers, butchers, lawyers and saloonkeepers to set a higher value on the site of Newton's house than on the house itself, where an astronomer and philosopher merely discovered the attraction of gravitation some centuries ago. No trace of Milton's birthplace in Bread street is to be found. They vanished long before my time, notwithstanding that Milton's father was a musician and he himself a musical poet. His watch is to be seen in a Bond street window. It has the shape and size of half an egg and is made of silver. Lady Jane Grey, who was Queen of England for nine days and then beheaded in the sixteenth century, had a silver watch a little larger than a quarter of a dollar and about as thick as my thumb. It is a curiosity, but not as interesting to the art world as the watch of Milton is. Was the poet thinking of the jazz to be, or of the dance and dinner music of his day when he composed his sonnet V?

When straight a barbarous noise environs me
Of owls and cuckoos, asses, apes and dogs;
As when those hinds that were transformed to frogs
Railed at Latona's twin-born progeny.

There is a fine descriptive passage for the drum and trap player in an East Side theater!

CLARENCE LUCAS.

Harold Land Continues Conquests

Harold Land, the baritone, is forging ahead by leaps and bounds, continuing his conquests in musical fields. He is closing his engagement at Chautauqua, N. Y., after continued successes, his first appearance being with the New York Symphony Orchestra, Jamestown Choral Society and Chautauqua Choir. The Chautauqua press has given this artist many glowing tributes, and after his splendid performance of "Elijah" called him "unsurpassed." Following his festival appearance in Michigan, H. J. Martin said, "There isn't a finer or purer baritone voice in America." Antonia Sawyer, his manager, predicts for Mr. Land a very busy season.

Maine Festival Artists Announced

A bulletin of the annual Maine Music Festivals has recently been issued, which announces the fact that this year the celebration will take the form of a great Peace Jubilee. There will be five concerts each in Bangor and Portland, opening at Bangor on Thursday evening, October 2, with John McCormack as soloist. An orchestral program will be given at the first matinee, Friday, October 3, at which Ruth Percy, contralto, will be the assisting artist. That evening Frances Alda, soprano of the Metropolitan Opera Company, and Ernest Davis, tenor, will give a joint recital. The second matinees in both cities will be the

Memorial Day for "the boys who did not come back." Verdi's requiem will be given by a quartet consisting of Lotta Madden, soprano; Ruth Percy, contralto; Ernest Davis, tenor, and George Hastings, baritone, together with the Festival Chorus and Orchestra. The third and final concert will present Marguerite Fontrose, mezzo-soprano, who posed for the famous Red Cross poster, "The Greatest Mother in the World"; Toscha Seidel, violinist, and Lotta Madden, who will sing the soprano solo in Victor Herbert's "The Call to Freedom," with chorus and orchestra.

Mme. Alda and Ernest Davis will be the soloists for the opening night in Portland, Monday, October 6, with John McCormack's appearance scheduled for the second night. The remainder of the concerts will be the same as those given in Bangor.

Giorni Compositions to Be Heard

From Rodi-Fiesio, in Italian Switzerland, comes news of the distinguished young pianist-composer, Aurelio Giorni, who served in the American Army during the war. Mr. Giorni had not seen his aged parents in five years, during which time he had been slowly acquiring a unique reputation in the United States. "One of the most distinguished of the foreign musicians now in this country," is the way a New York critic referred to him last season.

Despite the fact that he was only nineteen years of age on his arrival here in 1914, the youthful artist has produced in these five years, besides a sonata for piano and



AURELIO GIORNI,
Pianist-composer.

cello, a symphony and numerous songs, a trio for piano, cello and violin, which, given in Philadelphia with the assistance of Thaddeus Rich, concertmaster of the Philadelphia Orchestra, and Hans Kindler, the well known cellist, won him golden opinions, and indirectly resulted in his engagement as pianist with the Elshuco Trio to replace the late lamented Richard Epstein. Mr. Giorni's excellent ensemble work on the occasion of his assisting Willem Willeke and Samuel Gardner in playing his own trio at the former's home, attracted Mr. Willeke's attention no less than the fine quality of the composition.

At his only Aeolian Hall recital last year his sonata, played with Hans Kronold, cellist, gained for Mr. Giorni more than passing consideration from the serious musicians who were present, as well as unstinted applause for his own and Mr. Kronold's rendition of the work. Next season, in addition to his annual recital and the three appearances scheduled for the Elshuco Trio. Mr. Giorni purposes to present his own compositions in recital with the help of several distinguished artists.

Klibansky Pupil Re-engaged for Stadium

Following is a list of new engagements and appearances of Klibansky pupils:

Cantor Bernard Woolf, who sang with much success at one of the Stadium concerts several weeks ago, was re-engaged to appear on a program with Max Rosen, violinist. Sudwarth Frasier is meeting with continued success at Chautauqua, N. Y. Betsy Lane Shepherd renewed her contract to make records for the Edison Company under excellent conditions. Virginia Rea has also been engaged to make records for the same company. Charlotte Hamilton appeared at His Majesty's Theater in Sherbrooke, Canada, in a concert program and received excellent press notices. Cora Cooke gave a concert at Summit, N. J., where her voice and art found hearty appreciation. Among other important engagements of Klibansky pupils is that of Lottice Howell as head of the voice department at the Lucy Cobb Institute, in Athens, Ga.

Mr. Klibansky has just returned from the Adirondacks where he spent his vacation, and has begun work with his fall classes.

H. C. Nearing Spends Summer in New York

H. C. Nearing, director of the music department of Daniel Baker College, Brownwood, Tex., has been spending the summer in New York, studying with Alberto Jonas and Harold Vincent Milligan. Mr. Nearing will leave early in the fall to resume his duties at the college and to fill a number of concert engagements in the Southwest.

Louis Delvenne Passes Away

Louis Delvenne, leader of the Trocadero Orchestra in London, England, died suddenly recently in that restaurant just after playing a selection.

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SIDELIGHTS ON GRETA MASSON'S SUMMER VACATION.

Attached is a group of snapshots which show the manner in which Greta Masson is enjoying a portion of her vacation at Oshana, Ontario. Although the popular lyric soprano has been spending many pleasant days in outdoor sports, she will be glad to return to New York and her numerous musical engagements, one of which will be an appearance with the Philharmonic Orchestra. The artist is depicted in the accompanying pictures (1) soliloquizing on the porch of her summer home; (2) sunshine, flowers, and an artist in a harmonious setting; (3) ready to return a good, swift ball; (4) "Down in the Cornfields"; (5) gathering apples—have one?

EXTENSIVE PLANS MADE FOR GUILMANT ORGAN SCHOOL'S TWENTY-FIRST SEASON

William C. Carl, Founder, to Again Direct Famous Institution

In the downtown residential section of New York City known as Greenwich Village, not far from the Washington Arch, the Guilmant Organ School was founded twenty years ago by William C. Carl, under the presidency of the late Alexandre Guilmant. It is in this part of the city, frequently referred to as the "Quartier Latin," that many an artist has located, and where a large number still reside or retain their studios. Premier Clemenceau, Mark Twain, Alexandre Guilmant, Joseph Bonnet, Lillian Nordica, Annie Louise Cary, Thurlow Weed and General Woodford are but a few of the noted personages who have chosen this corner of old New York as their abode. Numberless artists' studios are still found in

dents' recitals a special line of work has been outlined, which will give an insight not only into the works of the classic period and the modern school, but also the development of organ music from the early centuries up to and including works of the present day.

William C. Carl, the director, will have full charge of the organ department and personally instruct each student. As a supplement, he will direct classes in the accompaniment of the church service, registration, conducting and recital playing. The faculty, including Clement R. Gale, Warren R. Hedden, Howard Duffield, Willard Irving Nevins, Lewis C. Odell and Charles Schlette, will teach the subjects of harmony, counterpoint, composition, orchestration, hymnology, musical dictation, keyboard work, general musical knowledge, musical history, organ construction, organ tuning, the training of boys' voices, the accompaniment of the standard oratorios, etc.

Practice facilities, so difficult to obtain, have been arranged for in various parts of the city. Dr. Carl makes a special effort to secure positions for students as soon as they are capable, and scores of them throughout the country now are holding responsible posts as organist and choirmaster.

There are already many applicants for the six free scholarships offered to deserving young men and women by the Hon. and Mrs. Philip Berolzheimer. The contest is open until the end of September and the examinations will be held Friday, October 3, just prior to the reopening of the school. The new office, but a few steps from the former one, now is located at 17 East Eleventh street.

Dr. Carl returns from the mountains the latter part of September, and the other members of the faculty will be in town for the reopening on the 7th of October. The advance application list of new students is very large.



Apeda, N. Y.

DR. WILLIAM C. CARL,

Director of the Guilmant Organ School, New York.

Macdougall alley and other quaint streets. Stately churches, such as Grace Episcopal, the Old First Presbyterian, St. Francis Xavier, and the Ascension, surrounded by the homes of many who have helped to make New York famous, are all near. In this environment and atmosphere organ students have found it an ideal place for study and serious work and still be within easy access of all that moves in the great city.

For its twenty-first year, beginning October 7, the Guilmant Organ School has prepared a plan of work intended to cover every requisite for an organist's complete education.

This well known and successful institution specializes, and its specialty is the organ. Not only do students receive a thorough and systematic course in organ playing, but the theoretical branches are given the same minute attention. During the coming season particular stress will be laid on two special subjects—improvisation and the accompaniment of the Gregorian chant, both of paramount importance to the man on the organ bench. At the stu-

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Gallagher is leading basso on tour with the Scotti Opera Company, and was soloist on tour with the Cincinnati Orchestra, etc.

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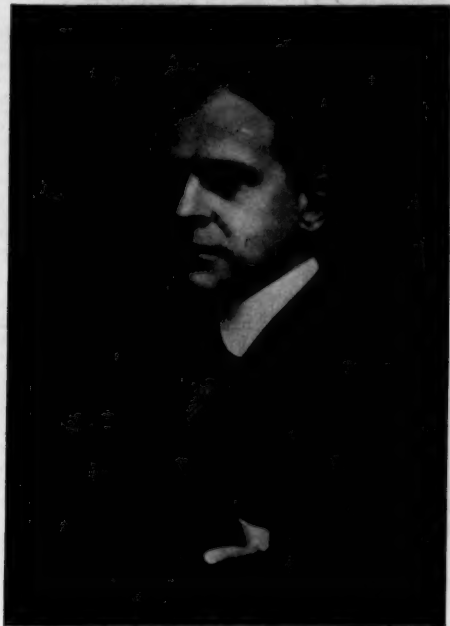
Voice Production Without "Interference"

A METHOD OF VOICE DEVELOPMENT WHICH PERMITS FULL AND NATURAL PRODUCTION OF TONE, UNHAMPERED BY ARTIFICIAL RESTRAINT

By William A. C. Zerffi

It is impossible to teach a person how to produce a vocal tone. The very most that can be done is to point out how a tone should not be produced.

Hitherto, practically all investigations of the voice have been directed toward the discovery of the correct method of producing tone, not toward the discovery of what in-



WILLIAM A. C. ZERFFI.

terferes with the correct production of tone. Herein lies the key to the whole situation.

The first point to consider is that the action of the vocal cords is automatic, that is to say, it cannot be controlled other than by thought. When we sing a tone, we are entirely unconscious of the adjustments which take place in the larynx in order to produce the tone we wish to sing. We are unable by any conscious act to influence the action of the vocal cords. Their action is controlled subconsciously. This fact is of supreme importance, and must always be borne in mind.

All normal vocal organs are capable of producing tone, the quality of the tone produced depending chiefly upon the freedom of action of the vocal organ. The problem of voice production, therefore, resolves itself into a search for the source of interference with the naturally correct action of the vocal organ.

Part of the vocal tract (mouth and pharynx) serves a double purpose, being used for swallowing as well as singing or speaking. During the process of swallowing the larynx is completely closed and an attempt at tone production manifestly impossible. (Anyone who has accidentally laughed while swallowing will readily admit this.) The reverse of this is also true; during the emission of tone, any attempt to swallow is impossible.

From this may be inferred that the two acts of swallowing and singing are directly opposed, and cannot be performed at one and the same time. Furthermore, the muscles which we use when swallowing are consciously controlled, while the action of the vocal organ is always subconscious. We have, therefore, two groups of muscles acting in direct opposition to one another, each group dependent on the relaxation of the other in order to perform its work properly. It is necessary while producing tone to absolutely relax the swallowing muscles, and the failure to do this is responsible for all faulty tone production. The contraction of the swallowing muscles during the emission of tone constitutes an "interference" with the free action of the vocal organ.

There are various ways in which this "interference" affects the voice. The contraction of the muscles of the tongue, which are directly attached to the larynx, makes it impossible for the vocal cords to adjust themselves to the changes of pitch required, both as regards high and low tones. This limits the range of the voice and makes the singing of high tones only possible with great effort. This effort naturally increases the amount of breath required, and by forcing a large quantity of breath in and out of the body, much energy is uselessly expended. By the contraction of the muscles of the soft palate, the tone is prevented from receiving its proper resonance, with the result that it becomes poor in quality and lacks volume.

That singing under conditions such as are described above can never be productive of satisfactory results can readily be seen. An attempt to sing degenerates into a battle between the two groups of muscles, and as the swallowing muscles are by far the more powerful, the vocal muscles become finally so weakened as to hardly permit of tone production at all.

The results of singing with "interference" may be summed up as follows:

1. By preventing the larynx from making the necessary muscular adjustments, the vocal muscles are weakened and their development impeded.
2. By depriving the tone of its proper resonance (reinforcement) the vocal cords are constantly

overstrained in the effort to produce an adequate volume of tone.

3. By the rigidity of tongue and soft palate, satisfactory articulation becomes extremely difficult.

In short, "interference" is responsible for all the various and many troubles which assail the singer, and that it is only after the singer has learned to relax these "interfering" muscles that a rational development of the voice becomes possible.

It may be here stated that only at first is a conscious relaxation of the swallowing muscles necessary; very soon the impulses to contract these muscles cease, and the voice is free to respond to the every wish of the singer.

Once the voice is freed from "interference," quality, range and power are a matter of development, and are bounded only by the naturally very wide limits of the voice. Articulation in any language becomes easily possible, in fact it is hard to put a limit to what can be accomplished by the careful development of the voice along the lines indicated, of "Voice Production Without Interference."

Riesenfeld a Business Director

Hugo Riesenfeld, who is manager of the Rialto and the Rivoli theaters, New York, has been elected a director of the companies which own these two cinema theaters.

Wassili Leps' Second Week at Willow Grove

The high standard of the Willow Grove orchestral concerts, under the direction of Wassili Leps, was fully maintained during the second week's performances, which were given every afternoon and evening. The list of soloists included Henri Scott, of the Metropolitan Opera Company, and John Helffenstein Mason, basses; George Rothermel and Paul Volkmann, tenors; Mina Dolores, Emily Stokes Hagar, Kathryn McGinley-Noble and Edith Kremer, sopranos; Marie Stone Langston, a splendid contralto; Horace R. Hood and George Emes, baritones; Myrtle Eaver, pianist, and Joel J. Belov, concertmaster.

The orchestral numbers performed covered a wide range of the best composers' works, overtures, symphonic suites, tone poems and various operatic selections being found on the programs daily. At a special symphonic concert the César Franck symphony in D minor was given a fine performance; while an "All Russian" program featured Tchaikowsky's "Nutcracker" suite, "Caprice Italien" and



ROSALIE MILLER AND JULIUS WILLIAM MEYER, Discussing a Handel aria in the New Hampshire woods.

"March Slav," as well as compositions by Rimsky-Korsakoff and Moussorgsky.

Special choral concerts were given at intervals, made up of selections from "Aida," "Martha," "Carmen," "The Bohemian Girl," and Rossini's "Stabat Mater," the latter being given by prominent soloists, in conjunction with the orchestra and a chorus of members of the Philadelphia Operatic Society.

The complete success of these concerts was brought about by the untiring efforts of Wassili Leps and to his genuine ability as an orchestral conductor.

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Programme Making

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ACROSS THE COUNTRY

Ann Arbor, Mich.—(See letter on another page.)

Baltimore, Md.—(See letter on another page.)

Bay View, Mich., August 25, 1919.—The opening concert of the Assembly Music Festival took place at the Auditorium on Tuesday afternoon, August 19. A special feature of the program was the University Chorus, under the direction of R. G. McCutchan, which, in conjunction with the University Orchestra, conducted by Howard Barnum, added much to the artistic success of the concerts. Among the artists who participated in the various programs were: Leona Kruse, Wilma Hall, Gladys Jolley, Esmeralda Mayes, Clarence Ball, F. Dudleigh Vernor, Henry Doughty Tovey, David Hansard, Rollin Pease and Fred Killeen. Prior to the festival a series of Assembly Vesper concerts was given at the Auditorium, at which the following soloists appeared: Mrs. Henkel, Miss Jolley, Mrs. Mayes, Miss Hall, Leona Kruse, Mrs. Barnum, Dr. Clark, Mr. Vernor, Rollin Pease, Mr. Tovey and Mr. Barnum.

Boston, Mas.—(See letter on another page.)

Chicago, Ill.—(See letter on another page.)

Oakland, Cal.—(See "Music on the Pacific Slope.")

Ravinia Park, Ill.—(See letter on another page.)

St. Paul, Minn., August 20, 1919.—Minnette Lake Warren, director of the Warren School of Music, has presented in three successive annual recitals a talented young pianist, Gertrude Reilly, who now is but ten years old. On Saturday, August 16, little Miss Reilly furnished a share in a program at "Arcadia," Mrs. Warren's summer home, and again proved her exceptional ability. Her playing demonstrated careful, conscientious training and an astonishingly mature conception for so tiny a child. Lucy Koropoff, another youthful artist, gave able assistance in two solo dances. Alon L. Warren, following his term of service in the Navy, appeared in two comprehensive groups of violin numbers. Mr. Warren plays with a considerable amount of fire, and with dazzling velocity at times, yet there are no interpretative deficiencies for the sake of rapidity. Mr. Warren's playing possesses tonal depth and clarity of execution.

Tacoma, Wash.—(See "Music on the Pacific Slope.")

Grieg Concerto on Ampico at Rialto

In keeping with his policy of encouraging American composers, Hugo Riesenfeld will include in his musical program at the Rivoli this week Lucius Hosmer's "Northern" rhapsody, also an original treatment of "Home, Sweet Home," Erno Rapee and Joseph Littau direct the performance of Mr. Hosmer's work. The soloists at the Rivoli will be Edoardo Albano and Lilian Kirksmith. Professor Swinnen's organ number will be Lebeau's "Marche Heroique."

At the Rialto, Hugo Riesenfeld and Nat W. Finston

will direct the orchestra in Liszt's symphonic poem, "Ideals." A lighter orchestral number will be a selection from Victor Herbert's "Sweetheart," in which a solo will be sung by Gertrude Early. As a vocal accompaniment to one of the scenic pictures, Mr. Riesenfeld has commissioned R. A. Barnett to write words to Dvorak's "Indian Lament,"

for which the singers will be Martin Brefel and Mme. Pascova. Another feature of the Rialto music program will be the performance of the Grieg concerto by Marguerite Volary reproduced on the Ampico piano. Arthur Depew will play as an organ solo "Daybreak," from the "Peer Gynt" suite.



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All communications should be addressed to M. M. Hansford, Secretary, at the Rivoli Theatre, Broadway and 49th Street, New York.



AMEDEO GROSSI
Italian and Diction

STADIUM CONCERTS

(Continued from page 24.)

Thursday, August 28, by an audience which numbered several thousand. The aria "Ocean, Thou Mighty Monster," from "Oberon" (Weber), Miss Ponselle's first offering, was rendered magnificently, the rich, powerful voice of the singer and her dramatic execution of the number bringing forth a tumult of applause. Tosti's "Goodbye" was the encore, and seldom has this favorite ballad been sung with such impressive effect. After the second programmed number, the bolero from "Vesperi Siciliani" (Verdi), enthusiasm knew no bounds, and three encores were not enough to satisfy the audience. For the latter two, "Comin' Thro' the Rye" and "Suwanee River," Miss Ponselle played her own accompaniments.

Henry Hadley, as guest conductor, was also given a hearty reception. He gave splendid readings of the "Sakuntala" overture, Goldmark; suite "L'Arlesienne" No. 1, Bizet; the Liszt symphonic poem, "Les Preludes"; his own refreshing "Pierrot" and "Pierrette," closing with an exhilarating performance of the "Flying Dutchman" overture, Wagner.

FRIDAY, AUGUST 29.

René Pollain, a French musician who has been playing with the New York Symphony Orchestra and has, incidentally, conducted a number of its concerts including its appearances at Chautauqua, N. Y., was the guest conductor for the first half of the program. He played the overture to the "Roy d'Ys," César Franck's symphony, Debussy's "Faun" affair, and the Rakoczy march of Berlioz. Pollain was at his best in the Debussy number, which was given a truly sympathetic performance. For the rest he did not impress as a commanding figure at the desk. Berlioz's march lacked fire and abandon and the symphony flowed on its way altogether too evenly with a lack of strong accents added to the usual austere serenity of Franck; the result was very, very soporific indeed.

After Franck came Italy with a performance in concert form of "Pagliacci." Idelle Patterson made a thoroughly satisfactory Nedda; Zanco De Primo gave the unusual brilliance of his voice full play as Canio, and won much applause; Philip Benyan made an effective Tonio and Earle Tuckerman as Silvio did excellently his part in the duet. The chorus was from the Metropolitan Opera House. Willy Tyroler conducted and did wonders in holding his forces together, especially in view of the fact that he had but one scant rehearsal.

SATURDAY, AUGUST 30.

As might be expected, Max Rosen attracted his usual big following when he appeared as soloist with the Stadium Symphony Orchestra on Saturday evening. From the moment he made his appearance until his final bow the audience was all attention, and at the close of an unmistakably fine performance of the Bruch G minor concerto he was loudly applauded. During the concerto rain threatened to mar the performance, but the concert continued despite the raindrops, and he added an encore.

Cantor Bernard Woolf, with whose work New Yorkers are also well acquainted, was the second soloist, but he had hardly begun the aria "Di quella Pira," from "Il Trovatore," when a downpour of rain sent the large audience off to shelter. Mr. Woolf appeared directly after the intermission, so that a part of the program was necessarily omitted. He added an encore.

(Continued on page 32.)

Langenhan and Hand Acclaimed at Tacoma

(By Telegraph)

Tacoma, Wash., August 31, 1919.—John Hand and Christine Langenhan sang at the Stadium tonight before a tremendous crowd. Newspaper critics and leading musicians unreservedly proclaimed John Hand's reception the greatest ovation ever given at the Stadium. The tenor was compelled to sing four encores, and for over an hour

after the concert he was surrounded by the great audience which was electrified by his singing. Christine Langenhan also was acclaimed heartily for her artistic work. B. K.

Volpe to Lead Hippodrome Concerts

At the closing concert of the season of the Stadium Symphony Orchestra (Arnold Volpe, conductor) on Labor

Day evening, an announcement was made that Mr. Volpe, with an orchestra of 100 symphony men, many of whom have been playing during the summer with the Stadium Orchestra, will give a series of Sunday afternoon concerts in the New York Hippodrome during the coming season, beginning in October. The orchestra will be assisted by prominent American soloists and prices will be kept at the same level as those prevailing in the Stadium throughout the summer, ranging from 25 cents to \$1.

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November 7	December 5	January 9	February 6
November 21	December 19	January 23	February 20

The following artists have been definitely engaged:

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ANNA FITZIU	HELEN STANLEY
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and others to be announced later.

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Subscription price for Boxes, \$150 for eight Concerts, plus 10% war tax.

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R. E. JOHNSTON, Manager, begs to announce a series of eight Evening Musicales to be given at eight-thirty o'clock on the following dates during season 1919-20:

November 28	December 26	January 30	February 27
December 12	January 16	February 13	March 12

The following artists have been definitely engaged:

FRANCES ALDA	JOHN McCORMACK
GABRIELLA BESANZONI	GIOVANNI MARTINELLI
ENRICO CARUSO	LUCILE ORRELL
MISCHA ELMAN	IDELLE PATTERSON
GERALDINE FARRAR	CLAIRE LILLIAN PETELER
ANNA FITZIU	TITTA RUFFO
AMELITA GALLI-CURCI	ARTHUR RUBINSTEIN
MARY GARDEN	ROSITA RENARD
LEOPOLD GODOWSKY	ANDRES DE SEGUROLA
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ALL-AMERICAN EXPOSITION OPENS IN CHICAGO

Many Special Features Offered—Nicolay Returns—
Big Season at Bush Conservatory

Chicago, Ill., August 30, 1919.—The All-American Exposition for greater cohesion between foreign and native born American citizens opened at the Coliseum on Saturday, August 30, and will close on Sunday, September 14. The exposition is under the auspices of the Chicago Citizen Committee, the United States Government and the State of Illinois co-operating. Mrs. Louis E. Yager is chairman of the music committee, and the vice-chairman is Anne F. Oberndorfer. The writer was honored by being asked to be a member of the advisory board, but having so often declined similar honors from other organizations he was obliged to deprive himself of the pleasure of associating with those two well known women in the musical world and with the competent men and women that form the advisory board on the music committee. At that exposition music is to be featured as a great factor in Americanization. The special features for the first week will be the Paulist Choristers, the All-American Orchestra, the All-American Male Quartet, which will sing patriotic songs of Revolutionary times, and the impressionable musical picture, "The Spirit of '76" and community singing. J. Lawrence Erb, dean of the Illinois University School of Music, will lead the discussion, and everybody with practical projects for advancement of music here and abroad are invited to send in their subject and time will be given for the discussion of all practical plans for Americanization through music.

STURKOW-RYDER INSPIRED BY ANIMALS.

Theodora Sturkow-Ryder, well known pianist and composer, has been inspired to write a sonata by one of Chicago's best known parks, the one that bears the name of the martyred President, Lincoln. Recollecting many happy Sundays spent at the local zoological gardens in her childhood in the company of her father, she has recorded in her sonata her first impressions of the park and of the Zoo with its much diversified inhabitants, these animal musical sketches being cleverly interspersed by tonal descriptions of the Sunday crowd. Henriette Weber, the distinguished music critic on the Chicago Herald and Ex-

aminer, had an interesting article regarding Mrs. Ryder's new work in that paper of August 24 date, from which part of the aforesaid notice was taken.

NICOLAY RETURNS TO CHICAGO.

Among the welcomed visitors at this office this week was Constantin Nicolay, the popular bass of the Chicago Opera Association, who has just returned to this city after an extensive stay in the East.

KNOX CONSERVATORY SENDS CATALOGUE.

This office acknowledges with thanks receipt of the 1919-20 catalogue of the Knox Conservatory of Music, of Galesburg, Ill.

A BIG SEASON AT THE BUSH CONSERVATORY.

From the heavy advance bookings which have been made for the artist teachers at Bush Conservatory, the prospects are for the largest season yet recorded by this most progressive of Chicago's music schools.

In every department of the conservatory the indications are that the classes will be filled with the eager and interested student body that is always found in the conservatory studios. In fact, the esprit du corps of Bush Conservatory students is an outstanding feature of the institution, which seems more like a college in this respect than the average metropolitan music school, usually decidedly lacking in anything like school spirit.

A recent evidence of this fine spirit among the Bush students was seen in the presentation of a portrait of President Bradley to the institution by the Class of 1919.

There have been a number of additions to the already unexcelled faculty. Besides Charles W. Clark, whose contract has been renewed, are Gustaf Holmquist, the eminent Chicago bass; John J. Blackmore, the pianist, whose long association with Theodore Leschetizky has made him a notable exponent of that master's method, and others of equal distinction.

Louise Dotti, whose operatic triumphs with Sembrich, Melba, the De Reszke's and other notables have brought her such authority in the operatic world, will conduct a school of opera this season.

Richard Czerwony, the violin virtuoso, will continue his master class and is available for a limited number of private pupils.

Of special interest is the orchestral class, which will meet once a week under Czerwony's direction. This class is open not only to the advanced pupils of the conservatory but to musicians of the city. Players of all orchestral instruments who have proficiency will be admitted to the rehearsals without fee.

In the piano department, the interpretation classes will be a feature of the work, under the direction of those two great pianists, Moses Boguslawski and Julie Rive-King. The teaching time of both these artists and other members of the department has had heavy advance booking.

The demand for dormitory accommodations has also been particularly heavy with the non-resident students. The eagerness with which the out of town pupils take advantage of the opportunities offered in the student dormitories shows the economic need that exists for them.

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RENE DEVRIES.

Galli-Curci Opens Season at Ocean Grove

There is no time between Galli-Curci's appearance at the Auditorium, Ocean Grove, N. J., on Monday evening, September 1, and the MUSICAL COURIER's hour of going to press on Tuesday, September 2, to give the concert the extended notice that it deserves. Suffice it to say that there was the usual great crowd and the inevitable demonstrations of enthusiasm, which compelled the prima donna to give a string of encores. The famous singer was in splendid voice and looked the picture of health after her vacation. Her principal numbers were the "Ah, non credea," from "La Sonnambula," and the Mad Scene from "Lucia." She was assisted as usual by Manuel Berenguer, flutist, and Homer Samuels, her accompanist.

Lockport Festival Opens Brilliantly

(By Telegram.)

Lockport, N. Y., September 2, 1919.—The National American Music Festival opened here brilliantly on Labor Day. The opening programs were listened to by large audiences who awarded most enthusiastic approval to the featured soloists of the day, Marie Sundelius, Arthur Middleton, Hazel Peck and Frederica Gerhardt Downing. A. A. Van de Mark, artistic director of the festival, announces that all previous local records have been broken in the ticket sale for the week.

L. L.

Goritz Victim of Robbers

Otto Goritz, one time baritone at the Metropolitan, reported to the New York police that his apartment had been entered by burglars last Sunday evening, while he was rehearsing German opera at the Lexington Theater, and that property which he stated was worth at least \$10,000 had been stolen.

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ANN ARBOR SCHOOL OF MUSIC HAS ACTIVE SUMMER SESSION

Prominent Instructors on Faculty for 1919-20 Season

Ann Arbor, Mich., August 18, 1919.—The musical life of Ann Arbor has been more than usually active during the present summer, both from the standpoint of the large number of professional students coming from all parts of the country who have been enrolled at the University School of Music for special instruction, as well as from the standpoint of concerts given. In the summer session a number of teachers from the regular school faculty were extremely busy with large classes, made up of musicians whose professional duties prevent them from regular study during the academic year. The teaching staff was as follows: Piano—Mrs. George B. Rhead and Nell B. Stockwell; voice—Theodore Harrison and James Hamilton; organ theory, Earl V. Moore; band instruments—Wilford Wilson; theory—Mrs. Byrl Fox Bacher and Blanche Raymond.

Other members of the faculty are spending the summer in various parts of the country, as follows: Dr. A. A. Stanley, Monhegan Island, Me.; Albert Lockwood, Canadian Lakes; Edith B. Koon, Colorado; Otto Stahl, Massachusetts; Dorothy Wines, Mackinaw Island; Harrison Stevens, Long Island; William Wheeler and family, Thetford, Vt.; Grace Johnson-Konold, Chicago; Robert R. Dieterle, Peterboro, N. H.; Nora Crane Hunt, Cleveland, Ohio; Maude C. Kleyn, Holland, Mich.; Samuel P. Lockwood and family, Keene Valley, N. Y.; Mr. and Mrs. A. J. Whitmire, Ypsilanti; Frank Taber, Grand Ledge; Mr. and Mrs. Russell Carter, Albany and New York, and Secretary and Mrs. Charles A. Sink were in Colorado for the month of July.

During the summer a series of seven faculty concerts were given which were well attended, the following participating: Ione Wilber, James Hamilton, Mrs. Leslie Lamhorn, Robert R. Dieterle, Jeannette Vandervelpen, Mrs. George B. Rhead, Nell B. Stockwell, Maude Okkelberg, Carol Wadhams, Dorothy Wines, Burton Garlinghouse, Earl V. Moore, Frank A. Taber, Elsie Kempton, Marion C. Wier and the Summer Choral Union, Earl V. Moore, conductor.

The regular school year will begin September 29, and the large number of registrations which already have been received indicate that the attendance will be much larger than in the past. The faculty will include these instructors: Dr. Albert A. Stanley, director; piano department—Albert Lockwood, Mrs. George B. Rhead, Harrison A. Stevens, Otto J. Stahl, Nell B. Stockwell, Edith B. Koon, Martha Merkle, Dorothy P. Wines and Clara Lundell; voice department—William Wheeler, James Hamilton, Grace Johnson-Konold, Nora Crane Hunt, Maude Charlotte Kleyn and Robert R. Dieterle; organ department—Earl V. Moore and Frank M. Taber; violin, viola and ensemble departments—Samuel P. Lockwood and Anthony J.

Whitmire; wind instruments—Wilfred Wilson; guitar, mandolin, etc.—Nell Gillespie; theory, history, etc., class instructors—Earl V. Moore, Otto J. Stahl, Albert Lockwood, Byrl Fox Bacher and Maude C. Kleyn.

In addition to the many artist concerts to be given, the School of Music will continue the series of complimentary faculty recitals which have proved so popular, and so important in creating a musical atmosphere, in the past. These affairs are given every two weeks, and audiences which completely fill Hill Auditorium are always on hand. Programs of a miscellaneous nature are provided by members of the faculty and out of town guest soloists, as well as several appearances of the University Symphony Orchestra.

This season, with the coming of Mr. Carter to Ann Arbor, it is planned to combine a considerable amount of community singing with this series.



TAMAKI MIURA.

When Tamaki Miura isn't thrilling packed houses with her masterly impersonation of Madame Butterfly, she spends much time discovering new beauties of the country where she happens to be. The above snapshot was taken of the delightful little singer in Porto Rico, where she has taken the people quite by storm.

Soder-Hueck Closes Successful Season

On August 20 the Soder-Hueck vocal studios in the Metropolitan Opera House Building closed a very busy season of work. Professional singers and teachers from almost every State in the country attended the summer course, taking this opportunity to coach repertory and gain facility in controlling the voice as well as in improving tonal beauty under Mme. Soder-Hueck's helpful and inspiring guidance. Special mention should be made of Jane Morris, a full dramatic soprano with a voice of very sympathetic quality, who accomplished splendid results and added to her repertory. Miss Morris came from Gastonia, N. C., to spend her vacation in the studios. Results were also obtained by Grace Briggs, from Hutchinson, Kan., who possesses a mezzo-soprano voice of beautiful timbre and unusual compass, which she uses with skill. Both these singers are booked for an extended concert tour next winter, and they also have a large class of pupils in their home town.

Mme. Soder-Hueck left for a few weeks' well deserved rest in the White Mountains, and therefore the Soder-Hueck studios will be closed until September 20. A large class of pupils is being enrolled for the coming winter season.

Etta Hamilton Morris at Falmouth Heights

Etta Hamilton Morris, soprano, is spending the vacation period at Falmouth Heights, Mass. On a recent Sunday she participated at a special musical service in the Congregational Church in Falmouth, and, assisted by her professional pupil, Daisy Krey, contralto, gave an interesting program at the Oak Crest Hotel in the evening.

Rosalie Miller Working on New Songs

Rosalie Miller, during these days of rest, has not altogether forgotten the fact that she is a constant and hard worker. At the present time she is working on some interesting new songs which she will introduce at her New York recital to be given the early part of November.

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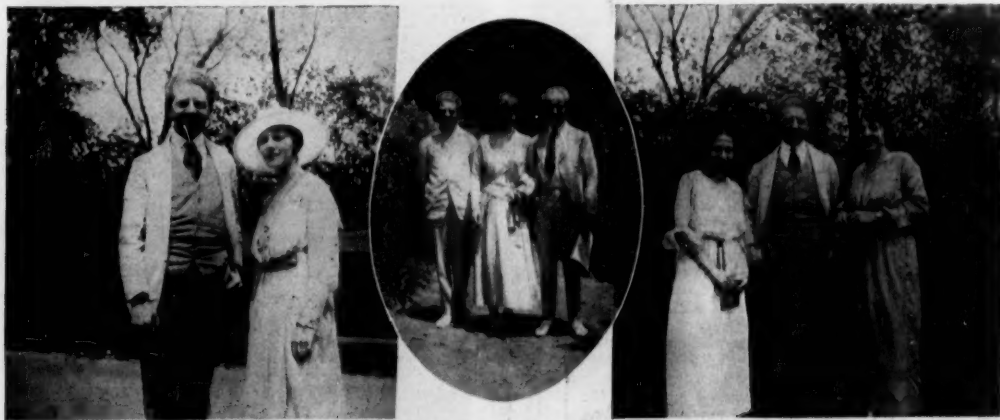
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SERGEI KLIBANSKY PUPILS IN OPERA NEXT SEASON.

William W. Hinshaw has engaged three pupils of Mr. Klubansky to appear next season with the Society of American Singers at the Park Theater. Above is pictured: (1) Mr. Klubansky and Lady Tsien Mei, a young Chinese singer who was sent to this well known vocal teacher by Mr. Hinshaw to prepare for her appearance in "The Geisha." (2) Mr. Klubansky and Mr. and Mrs. Josef Stransky snapped at Butler, N. J. (3) From left to right—Virginia Rea, Mr. Klubansky and Elsa Diemer, the first and last named being the other two pupils who will be heard in opera next season. Mr. Klubansky after spending his vacation in the Adirondacks, started his fall term on September 2.

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JULES FALK,
 The noted violinist, photographed at Potash Sulphur Springs, Ark., where he has just acquired a large tract of land upon which he will build a recreation lodge. The Springs are known to geologists the world over, and the sparkling tonic waters were praised in sacred rites by the Indians, according to tablets found near the Springs long before Ponce De Leon searched for the supposed "fountain of youth."

STADIUM CONCERTS

(Continued from page 29.)

SUNDAY, AUGUST 31.

An audience numbering several thousand attended the final Sunday evening concert given at the Lewisohn Stadium, at which the Stadium Symphony Orchestra, Arnold Volpe, conductor, gave a Tchaikowsky-Wagner program by Marie Rappold, soprano of the Metropolitan Opera, as soloist. Mme. Rappold was greeted with tremendous applause. The depth of feeling expressed in her first number, Gounod's "Ave Maria," made a decided impression on the audience, while the "La Tosca" aria given for an encore was even more enjoyed; after numerous recalls a second encore was added.

The singer's artistic gifts were ever noticeable in the "Jewel Song" from "Faust," the second programmed number, as they were also in the two encores which followed, her lovely voice and gracious manner captivating the large audience.

The orchestra did splendid work in the "Romeo and Juliet" overture, "Francesca da Rimini" and the "Andante Cantabile" of Tchaikowsky, and in Wagner's "Tannhäuser" overture and "Ride of the Valkyries."

MONDAY, SEPTEMBER 1.

For the final day of the extremely successful season at the Lewisohn Stadium two concerts were given, the whole great amphitheater being thrown open to the public at a uniform charge of twenty-five cents. Notwithstanding a lowering sky all day and the many counter attractions of Labor Day, there was a good sized audience in the afternoon and a large one in the evening. At the matinee Henry Hadley conducted a program which included the "Oberon" overture, the ballet music from "Coppelia," the prelude to "The Mastersingers" and his own third suite from the "Ballet of the Flowers," played for the first time. These are charming numbers, in the light, melodic, dainty style characteristic of the two previous suites. They made an instantaneous hit with the audience. Soloists were those two singers who have rendered such sterling service at the Stadium all the season—Idelle Patterson, soprano, who did full justice to the intricacies of an aria from Mozart's "Magic Flute," and Lillian Eubank, contralto, who sang excellently the "Plus grand dans son Obscurité" from Goldmark's "Queen of Sheba."

In the evening Arnold Volpe gave a program of favorite numbers which included the "Poet and Peasant" overture, fantasies from "Cavalleria" and "Faust," and three Russian numbers—Tchaikowsky's "Marche Slav," Moussorgsky's "Night on the Bald Mountain," and Ippolitoff-Ivanoff's "Entrance of the Sirdars." The audience was very enthusiastic and demanded various encores, which Conductor Volpe graciously granted. The soloists were Olga Carrara, whose powerful voice and dramatic delivery scored heavily in arias from "Cavalleria Rusticana" and "Madame Butterfly," and Edward D. Northrup, a young baritone with a full, manly, colorful voice, who, making his New York debut, delivered the prologue to "Pagliacci" and an encore in excellent style.

At the end of the program the audience rose and joined in the singing of "America," led by Conductor Volpe, and, as the audience tendered its tribute to his fine work through the summer with prolonged applause, the orchestra added its contribution by playing "For He's a Jolly Good Fellow." After the audience departed, Conductor and Mrs. Volpe entertained the orchestra and numerous friends with sandwiches and "275."

LEWISOHN DONATES A CONCERT.

Adolph Lewisohn, giver of the Stadium and principal backer of the Stadium Concerts, will pay the expenses of an extra concert which will be given next Saturday even-

ing at the Stadium, so that the entire receipts will go to some charities which he has designated. Arnold Volpe will lead the Stadium Orchestra in a popular program and Rosa and Carmela Ponselle have donated their services

Schumann-Heink Fails in Mission

Word has been received from The Hague that Ernestine Schumann-Heink, who went to Holland a few weeks ago in the hope of being able to bring back to America two of her grandchildren whose father was killed in the war, is on her way back. She has been unsuccessful in her mission, owing to the fact that it was impossible at the present time to arrange for a passport out of Germany for them.

Thelma Given Plays for Charity

Thelma Given, violinist, summing at Saranac Lake, gave a benefit recital for the Society for the Prevention of Tuberculosis at the Pontiac Theater, Saranac Lake, on Sunday, August 24.



MAX ROSEN ENJOYING WORK AND PLAY VACATION AT LAKE GEORGE.

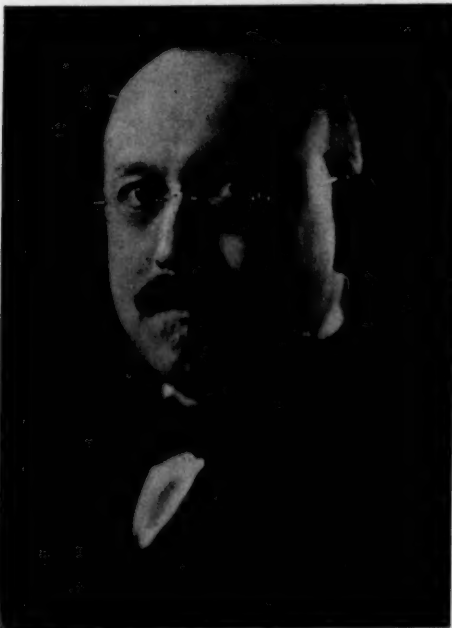
Very little explanation is needed for the accompanying pictures of Max Rosen, the brilliant violinist, whose summer is being spent with his famous master, Leopold Auer, at Lake George, equally divided between preparing new programs for his extensive concert tour of next season and indulging in some of the vacation joys offered at the popular resort. (1) All ready for a ride around beautiful Lake George. (2) Judging from the happy expression "they" evidently are biting. (3) Ready to start on the Woodland concerto.

Photos by Illustrated News, New York.



Thomas a Fermin Pupil

John Charles Thomas, who enjoys the distinction of being the highest salaried baritone on the light opera stage, would hold a brief for his particular field of en-



ADELIN FERMIN.

deavor. "It is a mistaken idea," he told the representative of the MUSICAL COURIER, "that the light opera stage does not demand good singers. Unfortunately the belief was not without foundation a few years since when a singer's chief recommendation was his ability to dance. Today, however, the theatrical managers want singers. And in the near future the demand will be even greater, for the type of musical comedy is changing. This coming year, for example, Broadway will house productions of Messager's 'Monsieur Beaucaire' and Offenbach's 'La Belle Hélène.' Certainly the best of singing will be necessary in these two works. A similar statement can be made for the new operettas by Fritz Kreisler, Armand Vecsey, Eddy Brown, and Louis T. Gruenberg. The names of these composers are sufficient guarantee of the music they are preparing for Broadway consumption."

Mr. Thomas studied singing at the Peabody Conservatory in Baltimore under Adelin Fermin, who, as announced in the MUSICAL COURIER last week, will have a New York studio this coming winter at 50 West Sixty-seventh street. His rise to fame in his chosen field was rapid and more than gratifying in its financial aspect. He has not, however, given up the hope of doing recital work in the legitimate concert field. In fact, Mr. Thomas gave

a recital in Aeolian Hall last season which elicited many good words on the part of the New York newspaper critics.

"I am urged to do recital work not only because of my own inclination but also because of the desire of my teacher, Mr. Fermin, to whom I owe whatever success I have had as a singer. I consider Mr. Fermin the best teacher in America today. And because I think this so emphatically I have persuaded him to devote a part, at least, of his time to teaching in New York. It is impossible for a teacher to go very far in a city of the size of Baltimore, for as soon as one's pupils have reached the point where they are ready for public appearance they must come to the metropolis to seek positions, and then they study with some New York teacher who immediately assumes all the credit."

Last winter Mr. Thomas went to Baltimore to work up the program which he delivered in Aeolian Hall. "You can realize how thorough and how reliable a teacher Mr. Fermin is, when I tell you that he coached me in my entire program in ten days' time. The result you heard. What you probably did not stop to consider was that the coaching was done whenever my engagements allowed and that I was employed at the time in a very different kind of work."

Goodson Will Introduce Russian Concerto

Katharine Goodson, after looking through a number of more or less recent concertos which have rarely, if ever, been heard, writes that she has made a discovery in the second concerto, op. 38, in E major, by the Russian composer, Liapounoff. A poetical and impassioned work, the orchestral score is full of interest and charm, and the

solo part is also splendidly written for the instrument. Miss Goodson considers it very much in advance of the op. 4 by the same composer, which was played here once or twice last season. The work is in one movement and takes about twenty-five minutes in performance. Miss Goodson has only just now succeeded in getting the orchestral score and parts; in fact, there is only one copy of these in London, and the owner—a well known publishing house—flatly declines to sell them at any price, as they are in his library for purpose of hire. There is not a copy to be had in Paris or Brussels, and probably not even in Berlin, as the work is both published and printed in inaccessible Moscow. Miss Goodson has made an agreement with the aforesaid publisher by which she shall hire the complete material for the five months she is in America.

Kaltenborn Orchestra Gives Park Concert

Franz Kaltenborn and his orchestra gave a Labor Day concert on the Mall in Central Park, Monday evening, September 1, which was enjoyed by a throng of interested listeners. The program presented included the first movement of the Schubert "Unfinished" symphony and numbers by Rossini, Meyerbeer, Wagner, Strauss, Berlioz, MacDowell, Donizetti, Vieuxtemps and Tchaikowsky. The concert was made possible through the generosity of Eiken Naumberg.

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Stjerna, Frida.....Newtonville, Mass.
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(Continued on page 38.)

Honolulu Music Lovers

Present Selinsky with Violin

Max Selinsky, director and first violinist of the Philharmonic Society of Honolulu, was recently presented with an old Italian violin as a gift of appreciation from the music lovers of that Hawaiian city for his work in successfully carrying through a season of chamber music. As a result of the favor with which these concerts met, prospects at the present time are very bright for an even more prosperous and successful second season, which will commence on October 13. The season is, as before, for twenty weeks, and the series will again take place in Mission Memorial Hall.



MAX SELINSKY.

Much credit is due the directorate of 1918-19 for its efforts in making the first chamber music season the



THELMA GIVEN.

Who comes from the West and knows how to ride a horse as well as she plays the violin, which is saying a good deal. She has just finished a summer in the Adirondacks and is returning to New York next week to take up her work in preparation for her first recital in Carnegie Hall, October 18.

excellent one it proved to be. The members were: L. Tenny Peck, president; C. Montague Cooke, Jr., vice-president; Stanley Livingston, secretary; William H. Supers, treasurer; Royal D. Mead, auditor, and Major C. W. C. Deering.

The programs had been carefully arranged and prepared, and included such numbers as: the Arensky trio in D minor, the Grieg quartet, op. 27, the Weber "Invitation to the Dance" quintet, and the Tchaikowsky trio, etc. The solo artists were also well chosen; May Mukle, the English cellist, and Rebecca Clarke, the viola player, being among them. Next season equally as fine artists are to be presented, and Mr. Selinsky has been in this country arranging for their engagement. As an outcome of the first chamber music season, the faculty of the Punahou School of Honolulu has decided to run it on a better basis and is taking steps to secure four more efficient teachers.

In a recent interview Mr. Selinsky said that the chamber music in Hawaii met with instant popularity, not alone with the Americans and foreigners, but with the natives as well. He further explained that the Hawaiians had a great love for music in all its forms and that they showed a good comprehension of the beauty of chamber music because it so resembled their own native music.

Kellys Return to Cincinnati Conservatory

Mr. and Mrs. Thomas James Kelly, of the Cincinnati Conservatory of Music, are returning to that city September 3 after their summer holiday. Leaving Cincinnati July 1, they went to Lake Forest, Ill., where Mr. Kelly is one of the popular members of the faculty of the National Summer School of Music, an organization with which he has

Mischa Elman

The season of 1919-20, will be Mischa Elman's last in America for a number of years.

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been identified for several years and which is devoted to teaching teachers. It leases each summer the buildings and grounds of the Lake Forest College, a part of Lake Forest University.

Mr. Kelly is the exclusive teacher of singing, and in addition to that work (in which his students come from almost every State in the Union) he lectures on psychology and pedagogy in music, and demonstrates in actual work each morning the art of conducting, with about two hundred singing teachers in the beautiful university chapel. This chorus of singers he took to the Great Lakes Naval Training Station and gave two concerts, one in the Camp Farragut Ravine Theater, that natural amphitheater in the woods, with room for seating 7,500; the other was given in the main hospital. Arriving at the Dewey Gate, the members of the chorus were taken in motors, trucks and transport wagons to the concert places, and the Great Lakes Bulletin, published "for the good of the ship," declared the concerts to be "the best ever presented on the station." There were twenty-nine States represented in the chorus. The advanced students of Mr. Kelly's voice culture summer class did the solo work.

Mr. and Mrs. Kelly also appeared in special programs for the main hospital. At Fort Sheridan the concert was one which Mr. Kelly says was "to be a never forgotten event." The front half of the building in which the concert was given was full of wheel chairs, stretchers and arm chairs, on which were splendid men who had made the phrase "doing their bit" a sacred sentence and one not to be lightly mentioned by any unwounded soul. The chorus, like the conductor, felt the surge of the occasion, and never will they forget the singing of the occasion; if anything was ever inspired, that was.

After leaving Lake Forest, the Kellys went to Harbor Beach, Mich., where they were delightfully entertained for a fortnight as guests of Mrs. Larz Anderson, and contributed to the musical life of the place in a very interesting recital with Ernest Kroeger, of St. Louis. They then went to Boston, and now are finishing the vacation with



Photo by Groenhaven, The Hague

STEPHEN PARTOS.

Sixteen year old violinist, a pupil of Jean Hubay, who is reported to be the latest sensation in the European concert field, and to have won phenomenal success in neutral countries during the last two years. His earnings in Holland are said to have amounted to fifty thousand gulden within a period of two months.

a fortnight at Biddeford Pool, Me.; the White Mountains, and Boston. At Portland, Me., last week, Mr. Kelly had a chance to seek at the poet's home direct inspiration for his new lecture, "Longfellow and Music."

Clarence Adler Closes Busy Season

Clarence Adler's summer season was the busiest one he ever had. His time card was completely filled, and he supplied numerous teachers from all over the country with abundance of new teaching material and the most advanced ideas on piano playing and teaching. Mr. Adler left New York for a few weeks' sojourn in Maine, and is returning to the metropolis early in September to resume his classes, which are already well filled. A number of his artist-pupils will be heard in public next season. The first of these is Ruth Clug, who makes her debut at Aeolian Hall, New York, December 1, 1919.

Besanzoni's Opera and Concert Engagements

Gabriella Besanzoni, the new mezzo-contralto of the Metropolitan Opera Company, who will give concerts under the management of R. E. Johnston after the close of her season at the Metropolitan, February 1, has been engaged to appear in concert in the following cities: New York (four times), Baltimore, Philadelphia, Boston, Detroit, St. Louis, Cincinnati, Montreal, Chicago, Atlanta, Ga.; Orlando, Fla., and others.

Two Harolds with But a Single "Voice"

One day recently two programs containing his song, "The Voice in the Wilderness," reached John Prindle Scott from opposite sides of the continent. Harold Land, the New York baritone, sang it at the Amphitheater in Chautauqua, N. Y., and Harold Ostrom, baritone, used it to open his song recital with the great Spreckels outdoor organ in San Diego, Cal. Both singers won enthusiastic approval with this stalwart song.

Kate C. Booth Returns to Montgomery

Kate C. Booth, of Montgomery, Ala., who has been in New York during the summer attending classes at Columbia University, will return home this week. Miss Booth, Lilly Byron Gill and Bessie Eilenberg are presenting many famous artists in Montgomery this winter, among whom are Mme. Galli-Curci, Frances Alda, the Duncan Dancers, Francis Macmillen, Fritz Kreisler and Rudolph Ganz.

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Photo by Bain News Service

TAKING A FLIER IN OUTDOOR OPERA.

The calm, imperturbable Andres De Segura, of the Metropolitan Opera Company, seldom "goes up in the air." This picture shows him about to do so. Three thousand one hundred feet is said to be his altitude record, and from that height he let fall 10,000 circulars advertising the recent "Aida" open air performance at Sheepshead Bay, N. Y., of which he was one of the managers. The man shaking hands with him is Riccardo Stracciari, the distinguished baritone, who sang Amonasro in the performance. Stracciari, he it remarked, looks happier than is the habit of some operatic stars when shaking hands with their managers.

Attractions Announced for St. Joseph Series

Mrs. Francis Henry Hill has announced the bookings for her seventh season of high grade musical attractions in St. Joseph, Mo., which will open at the Auditorium on October 23, 1919, and conclude on March 15, 1920. As heretofore, the series will consist of four concerts, the first one of which will be given by a notable quartet of artists from the Metropolitan Opera Company, consisting of Frances Alda, soprano; Carolina Lazzari, contralto; Charles Hackett, tenor, and Giuseppe De Luca, baritone. The second concert will mark the return to St. Joseph after many years' absence, of Josef Lhévinne, the famous Russian pianist, who will be heard in joint recital with Jacques Thibaud, the French violin virtuoso, on Thursday evening, November 13. Merle Alcock, the popular contralto, will appear at the third concert, scheduled for

Monday, February 23. The artist appearing will be Hippolyto Lazaro, the Spanish tenor of the Metropolitan Opera Company, who so thoroughly captivated his audience at the Auditorium last winter that Mrs. Hill immediately re-engaged him for the coming season.

Povla Frijsh, the Danish soprano, will be one of the soloists at the fourth and final attraction.



Lona Laska, the young Alaskan lyric soprano, and Huldah Voedisch, dramatic soprano, who have achieved much success in singing the ballad, "When You Look in the Heart of a Rose," on the steamship "Naronic," which cruises the Great Lakes during the summer months. Miss Laska and Miss Voedisch were so popular with the guests and crew on board the steamer, that they were immediately engaged for a second trip through the lakes by Manager James E. Devoe, of Detroit.



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[Attention, anonymous letter writers, attention!!!
Recently there have been many anonymous letters received by the Information Bureau. It is against the rule of this department to answer such communications, and notice is now given that all letters, to receive an answer, must have the name of the writer attached and address given. No attention will be paid to others. The many letters of thanks received prove the value of the information that has been given to inquirers. If you are serious in your question, sign your name and receive the benefit of the Information Bureau's answer.]

HEY! FOR A FIDDLER!

"Will you kindly tell me anything you know about the publication of 'Hey! for a Fiddler!' by John Ott? I have not been able to locate this number at all, though I have inquired of Boosey, Chappell, Oliver Ditson Company and G. Schirmer. I have heard Alma Gluck sing it, and would like to use it on a program if I can procure copies. Can you tell me also if one photographer is any better than another in making photographs for reproduction? If so, will you recommend the best, please?"

The result of inquiries about "Hey! for a Fiddler!" (is it, perhaps, by John Orth?) is the discovery of one man who it is believed knows about it, and made notes on the song, but, alas! he is away on his vacation and will not return until September. Further information will be furnished upon his return. If you will study the reproductions of photographs in the MUSICAL COURIER, you will be able to decide which of the many photographers have furnished the best "copy." There are a number to select from.

WHAT IS THE MATTER?

"I have been taking singing lessons for about four years, but during the last twelve months have been annoyed with a sort of huskiness which attacks my throat and voice after I have sung about six songs. I have seen a specialist about it, but he cannot find anything the matter with my throat and thinks it must be the result of the way I use my voice when singing. My teacher is of the opinion that I force the larynx up when singing, but though I have tried to do as he directs, the result is the same; when I have sung about half a dozen songs I feel as if I had a lump in my throat and I want to keep swallowing all the time. This condition of things is annoying me so much that I almost dread to sing, although I would rather sing than do anything else that I know. If you could help me with a suggestion I would be more than obliged to you."

It may possibly be that you have overworked, if you are so fond of singing, and that your throat needs rest more than anything else. Try not singing for a short time, and then when you do sing, only sing one song, then take a rest of at least an hour before singing another. One of the best known vocal teachers in London always gave that advice to his pupils; that is, never to sing a group of songs straight on when practicing at home, but always rest in between. If it was the fault of the way you have been taught, it is natural to suppose that the trouble would have appeared long ago and not developed at the end of four years. You feel the trouble after singing six songs. Does that not imply that the throat is being overworked? How long do you practice daily? Many teachers insist that fifteen minutes at a time is sufficient. If you are enthusiastic, you have probably been singing hours instead of minutes. Try rest, and if that does not succeed in improving conditions, write again and other advice will be given, but it is well to try a simple remedy first.

THE JUILLIARD BEQUEST.

"Will you kindly furnish me with any useful information you have concerning the Juilliard bequest, also the Eastman gift for musical education in this country? Being a student of grand opera, it is needless to say that I am interested in developments of above mentioned foundations. If there is any enrolling or the like to be done I would be greatly obliged to you for the information."

The trustees of the Juilliard Foundation announced soon after Mr. Juilliard's will was made public that it would be a year before plans for the music foundation could be completed. Now it looks as if there would be a much longer delay before his wishes could be carried out. Mary Etta Fauve, of Fort Wayne, Ind., is objecting to the probate of the will, which she claims was obtained under undue influence. The lady in question is a niece of Mr. Juilliard. George Eastman, the Kodak manufacturer, is giving \$1,500,000 for advancing the cause of music in Rochester, N. Y. It is his intention to establish a school of music in connection with the University of Rochester. Mr. Eastman has purchased a site near the center of the city at a cost of \$381,000, has provided \$1,000,000 for the construction of the building and has endowed the school with \$2,100,000. There will be included in the school building a theater where the highest type of motion pictures will be shown. A symphony orchestra with Arthur Alexander as its conductor has been established by the Chamber of Commerce, to be used in connection with the theater. It will therefore be some time before the building for the music school is ready for occupancy.

OPINION OF MANAGER WANTED.

"Will you kindly tell me how to get in touch with a manager of musical comedy, like Shubert or Klaw & Erlanger? How is it possible to secure his opinion concerning musical comedy scores that I have written? I would like to know if there are brokers who take scores without words and the book, as the play brokers do who take plays. Also can you give me the names of publishers who take music without words? Is there any way of getting in touch with a librettist?"

If you write to Shubert Bros., 225 West Forty-fourth street, and Klaw & Erlanger, 214 West Forty-second street, New York City, sending on your musical comedy scores, they will undoubtedly write you about them. Of course you have your music copyrighted. At the present moment the theatrical world is in a disturbed condition, so it might be best to wait until things are a little more settled.

Any of the large music publishing houses would be able to put you in touch with a librettist, as they usually know of some one anxious to have their words set to music, so if the music is ready, why, it is easy to bring the two together. As you are near Boston, why not go to that city and make personal calls on the publishers? The Oliver Ditson Company, the Arthur P. Schmidt Company, Carl Fischer, Boston Music Company, the White-Smith Music Publishing Company are all located in that city, and by a personal interview you could probably arrange to meet a librettist, as well as perhaps arrange for your music without words being accepted.

Would this not be a better arrangement than working through a broker? Why not try it first, then if you cannot come to any agreement, try another course?

There are no brokers for sale of music without words, at least not one that anyone recommends.

Bonnet Coming Back in November

Joseph Bonnet, who returned to France early in the summer to resume temporarily his post as organist of the Church of St. Eustace, Paris, was received with the greatest cordiality by the clergy and parishioners with whom he had been so long associated. In fact, many of those who had listened to him in his years of service at the church were moved to tears of joy in having him with them once more. He played at all the services from the time of his return until after the Feast of the Assumption on August 15, leaving then for his villa near Biarritz, to remain there with his parents for the rest of the summer. He will return to the United States in the middle of November for another of his transcontinental tours of organ concerts.



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SQUIRE CAMPANINI IN HIS SUMMER HOME

(Continued from page 23.)

ly speaking, at Parma, and it would have been a veritable calamity if I could no longer converse freely with the people around here, hundreds of whom know me and have known me since I was a young man just at the beginning of my career. But my fears were groundless—my accent has lost nothing of the local embellishment. You admire my English? I think that we better play a game of billiards."

Dinner is usually served in the little garden that faces the front entrance. A long table is laid, the maestro sits down at the head of it, with Mme. Campanini next to him. The rest dispose themselves according to their own choice of places, though the visitors are placed near the host and the hostess. It is all very informal, and talk does not cease for an instant; a little noisy exuberance is permitted, and frequently one of the buoyant young spirits breaks forth in a song, usually a comic parody of an operatic air. You should have heard Raissa sing there at dinner! You should have listened to Maestro Campanini tell stories!

The dinner is simple but excellent; the service is impeccable, but what you worry about is the fact that the time flies so rapidly, and that soon it is time to go back to Salsomaggiore. Not that Salsomaggiore is not beautiful and is not peaceful, but it has not Maestro Campanini as the host to its visitors. But one can always climb the hill, and you console yourself, as the automobile carries you away to your hotel, with the thought that you will return very soon for another visit with Maestro Campanini.

Bellmann Does It, Too

H. H. Bellmann not only writes luminous prose in his Columbia, S. C., letters to the *MUSICAL COURIER*, but also breaks into brilliant vers libre from time to time, and one of those moments, captured by The Little Review, is called "The Dancer in the Mirror." Here it is:

Your eyes are green mirrors of Venetian glass.
They remember pageants
And festivals;
I can see transparent shapes pass there
Dressed in brocade, laced with pearls;
I can see tall poplar trees
And blue mantled equestrians on white horses.

There is always a little dancer in the green mirrors
Who dances out of time.
The dancer is a dwarf
Like that one Velasquez painted
With the Infanta.

Harold Land Sings in "Elijah"

Following his initial success in a concert program at Chautauqua, N. Y., Harold Land, baritone, appeared in the oratorio "Elijah." The local paper praised the performance, directed by Alfred Hallam, but none of the singers received more favorable comment than this young New York singer, who will be under the management of Antonia Sawyer next season. The accompanying complimentary remarks appeared in the Chautauqua Daily:

The greater portion of the solo work naturally falls to the title role, the character of Elijah, taken by Harold Land, baritone. The work is exacting and almost continuous throughout the performance, but Mr. Land fully demonstrated his worth in a stressful situation, showing all of the power, force and clearness of enunciation and correctness of interpretation in all the phases of invocation, denunciation, pleading and victorious exultation. His recitatives were expressive, his solos tuneful and his phrasing in his arias unsurpassed.

Ball Secures Estey Organ for Tacoma H. S.

Through the untiring efforts of W. G. Alexander Ball, director of music in the public high schools of Tacoma, Wash., a fund of \$3,500 was raised to purchase a \$9,000 Estey organ for the Stadium High School. H. T. Moore, of the Colonial Theater, consented to part with the instrument at the low price, and Tacoma is looking forward to no end of concerts and entertainments to be held during the coming season. The Tacoma Times, in commenting editorially about the work done by Mr. Ball, said in part:

Tacoma owes a vote of thanks to W. G. Alexander Ball for making it possible for the school to have a fine pipe organ. While others have been vacationing, Director Ball has been right on the job, driving toward the goal that has now been reached—that of providing the best in music for Tacoma's high school students. Director Ball went ahead untiringly obtaining subscriptions from public spirited citizens, until the full amount has been raised. No finer instrument could have been obtained for the purpose; in quality and tone it has no superior in the city.

Mr. Ball will continue in his capacity of director of music for the high schools for another year, and he is planning many big things for the coming season.

Parish Williams Enjoying Oregon Vacation

Parish Williams, baritone, will return to New York early in September from a vacation spent in Oregon, where he interspersed tennis, squash, swimming and weekend camping out trips in the mountains with preparation for his next season's repertory. Mr. Williams, who will make his New York debut on October 13, gave a program in July at Woodstock, N. Y., with Charles Cooper, pianist, assisting. He was received

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PARISH WILLIAMS

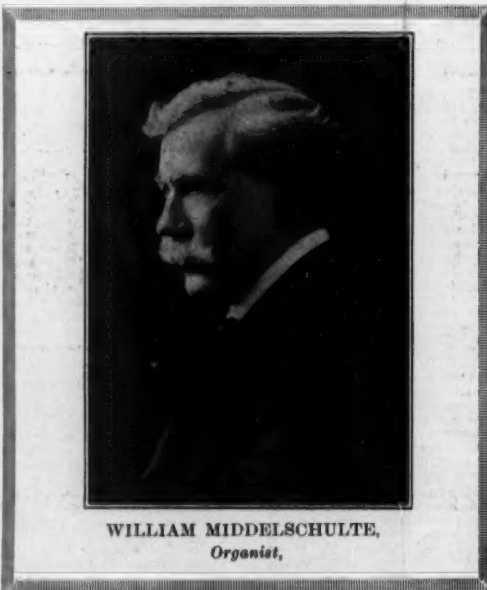
will be seen in one of the accompanying snapshots in the center of the roots of a tree, while the other picture shows him "camping out."



with decided favor on this occasion and was called upon to give several encores in addition to the three programmed groups, which included numbers by Haydn, Handel, Durante, Weckerlin, Duparc, Georges and Widor. American composers were represented in the following songs: "May the Maiden," Carpenter; "The Pretty Creature," H. S. Wilson; "The Cave," Edwin Schneider; "Smilin' Through," Arthur A. Penn, and "We Two," A. Walter Kramer.

Middelschulte Organ Recitals Enjoyed

During the month of July and the first week in August William Middelschulte, the distinguished organist, gave a series of historical organ recitals at the summer session of the University of Notre Dame College of Music, Chicago, Ill., which took place in the Sacred Heart Chapel of the college, July 13, 20, 27 and August 3. The first program was made up of numbers by composers of the



WILLIAM MIDEELSCHULTE,
Organist.

old Italian school, including selections by Palestrina, Gabrieli, Guarnini, Banchieri, Merulo, Brignoli, Bassani, Aresti, Zipoli and Frescobaldi. At the second recital Mr. Middelschulte played works by Gheyn, Muffatt, Pachelbel, Couperin, Buxtehude and Handel. The third program was devoted solely to compositions of Bach, and the last was made up entirely of composers of German, French and Hungarian works.

Busoni, in writing about this same William Middelschulte in *Signale*, stated that he was a "master of Gothic tonal art," and Theodore Thomas wrote of him as being "one of the influential minority whose ability and spirit can only benefit the country."

Mr. Middelschulte will be heard in recital and concert during the present season, besides giving, as heretofore, organ lessons.

THE MUSICAL COURIER'S SUMMER DIRECTORY OF MUSICIANS

(Continued from page 34.)

Stoeving, Paul Montreal, Can.
Stone, May On tour (Sousa's Band).
Strauss, Henrietta Seal Harbor, Me.
Sylvia, Marguerita Dover, N. J.

T

Thibaud, Jacques Monmouth Beach, N. J.
Thompson, Mrs. E. L. Seaside, Ore.
Turner, H. Godfrey Whitefield, N. H.

V

Vanderpool, Frederick W. Bradley Beach, N. J.
Visanska, Daniel Old Forge, N. Y.
Von Klenner, Baroness Point Chautauqua, N. Y.

W

Wachtmeister, Axel R. Rattvik, Sweden.
Ware, Harriet Plainfield, N. J.
Wells, John Barnes Roxbury, N. Y.
Whitehill, Clarence Spring Lake, N. J.
Willeke, Willem Blue Hill, Me.
Williams, H. B. South Gardiner, Me.
Williams, Irene Britannia Beach, B. C.
Wilson, Molly Byerly Los Angeles, Cal.
Wilson, Raymond Oxford, Pa.
Wiske, C. Mortimer Bryant Pond, Me.
Wood, Elizabeth Silver Lake, N. Y.

Y

Yost, Gaylord Fayette, Ohio.
Yon, Pietro A. Monroe, N. Y.

Z

Zang, Rose Johnstown, Pa.
Zendt, Marie Wilmette, Ill.

OPINIONS OF THE PRESS

Gentle's Santuzza Lauded Anew

Another performance of "Cavalleria Rusticana" called forth a second edition of remarkable newspaper recognition for Alice Gentle's Santuzza. Herman Devries penned the following in the Chicago Evening American of July 23:

There were two good reasons for going to Ravinia to hear the second presentation of "Cavalleria Rusticana" last night, the one Alice Gentle's extraordinary temperament and vivid Santuzza, the other Riccardo Martin's singing of Turiddu. Miss Gentle will be glad to hear that my own and the public's glowing appreciation of her Santuzza was echoed, ratified by no less an authority than the illustrious Italian orchestral leader, Giorgio Polacco. Mr. Polacco said to me: "Alice Gentle is the best Santuzza I have ever heard in America. She sings with her heart and her brains." If Mr. Eckstein is fortunate enough to have Miss Gentle next year, may I suggest that she will make a glorious Tosca—both vocally and pictorially?

The Chicago Evening Post for July 24 contained this flattering notice, written by Karleton Hackett:

Heaven only knows how many artists I have heard sing Santuzza, from the creator of the role, Gemma Bellincioni, on down, taking in Calvé, Eames, Nordica and a whole mob to Raissa (not to forget the wonderful playing of Eleonora Duse), but for all that Miss Gentle freshened up the action. There was a genuine quality about it. The tone of her middle voice had sympathy in it. Miss Gentle not only has the capacity to feel, but the power to send her emotion out to the audience with convincing force, and it takes genuine power to do this in "Cavalleria," where every possible note of the emotional gamut has already been sounded. She has lots of volume in her voice when she needs it, but she did not attempt to shout the music, varying her tone according to the word with fine appreciation for the story and remarkable vocal control. There is room for Miss Gentle as a dramatic soprano. She has the voice and talent.

OPPORTUNITIES

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WANTED, STUDENT-TEACHERS.—A reliable school of music would like to hear from advanced students contemplating studying in New York this season who would like to do some assistant teaching at a moderate salary. To those interested in Goby Eberhardt (violin) and Breithaupt (piano) system of study, a special opportunity is offered. Please give particulars in one communication. Address "F. W., 810," care of Musical Courier Company, 437 Fifth Avenue, New York.

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